

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series Volume VII.  
Whole No. 174.

NEW YORK: SATURDAY, APRIL 29, 1882.

Price Ten Cents.

Cards changed as often as desired.

**MADAME JANAUSCHEK.**  
For terms and dates, 1882-83, address  
Chas. B. Grist, care MIRROR.

**MISS BERTHA WELBY.**  
Leading.  
Address MIRROR Office.

**MISS ADELAIDE THORNTON.**  
Address this office.

**MISS ANNIE L. WALKER.**  
Juvenile Soprano. Leading. Last season with Haverly, 1085 Fulton Ave., Brooklyn.

**MISS LIZZIE WALDRO.**  
Juveniles. Address Spies and Smart, 12 Union Square, New York.

**MISS HELEN A. TRACY.**  
Disengaged.  
Address MIRROR Office.

**MISS HELEN FLORENCE.**  
Helena, Montana.

**MRS. LOUISA MORSE.**  
First Old Woman. Disengaged.  
Season 1-82-83. Address Agencies.

**MISS KATE CASTLETON.**  
All at Sea combination.  
Address this office.

**MRS. LOU THROPP.**  
Characters and Comedies; also one little child.  
Address MIRROR.

**MISS ANNIE D. WARE.**  
Address Agents, or 348 Sixth Avenue, N.Y.

**MISS ALICE HASTINGS.**  
Comedy and Singing Business.  
Address the Agencies.

**MISS SYDNEY COWELL.**  
Dolite Dutton in Hazel Kirke.  
Madison Square Theatre.

**MISS AGNES ELLIOTT.**  
Re-engaged at Wallack's Theatre.  
Season 1881-82.

**ME. ADELINA MOTTE.**  
Ruth in Pirates of Penzance.  
Address N. Y. MIRROR.

**MISS FLORENCE D. KELLOGG.**  
Prima Donna Soprano.  
Address MIRROR.

**MISS BELLE JACKSON.**  
as Daisy Brown, with Madison Square Theatre company, in The Professor

**MISS ESTELLE CLIFFORD.**  
Address MIRROR Office.

**MISS SARA GOLDBERG.**  
Address Simmonds and Brown.

**MISS LIZZIE PRICE.**  
Leading. Disengaged.  
Address this office.

**MISS EVA GARRICK.**  
With Edwin Booth Co.  
Season 1881-82.

**MISS MAY STERLING.**  
Juveniles or Boys.  
Address MIRROR.

**MISS HELENE BIRD (ADELL).**  
Leading Business.  
At liberty. Address MIRROR.

**MISS AGNES HERNDON.**  
At Liberty.  
Address MIRROR.

**MISS CASSIE TROY.**  
Season 1880-81.  
Miles Combination.

**MISS NELLIE JONES.**  
Leading Juvenile and Soubrette. At Liberty. Address 31 Lafayette Place, N. Y.

**MISS LOUISE RAYMOND.**  
Melissa Bedott.  
Helen Coleman's Ideal Widow Bedott Co.

**MISS ISABEL T. MORRIS.**  
Mlle. Rhea's Company.  
Season 1881-82.

**MISS FANNY MARSH.**  
Can be engaged for 1881-82 by addressing her care of MIRROR Office.

**MISS NELLIE PECK.**  
Comedy or Character. Disengaged.  
Address this Office.

**MISS KATHERINE CORCORAN.**  
Starting as Crystal in Herne's Hearts of Oak.

**MISS EMMA CARSON.**  
Re-engaged Leading Soprano role with Mitchell's Pleasure Party. Address MIRROR.

**MISS BEULA VERNE.**  
Leading Juvenile. Engaged for season.  
Permanent address, MIRROR.

**MISS HATTIE BAKER.**  
Second Soubrette and Utility. At liberty. 243 Congress st., Portland, Me., or this office.

**MISS DORA LEIGH.**  
Madison Square Theatre.  
Address MIRROR Office.

**MISS EMMA LATHROPE.**  
Juveniles, Walking Ladies or Boys.  
Address MIRROR or Agencies.

**MISS ANNIE WAKEMAN.**  
At Liberty.  
Address, 148 W. 16th street.

**MISS JEAN BURNSIDE'S.**  
Address MIRROR.

**MISS ANNIE MORTIMER.**  
Re-engaged with Maggie Mitchell's Co.  
Address MIRROR.

**MISS LAURA DON.**  
Address this office.

**MISS ADELAIDE CHERIE.**  
Starting in Only a Farmer's Daughter Combination.  
Address this office.

**MR. AND MRS. F. D. HILDRETH (VICTORIA NORTH).**  
Address MIRROR.

**MISS ADELE PAINE.**  
As Adrienne in A Celebrated Case, Crossen's comb., en route. Address MIRROR.

**MISS LISSETTI ELLANI.**  
Prima Donna Soubrette.  
Hill's All The Rage Company.

**MISS ALICE COLEMAN.**  
Cornet Soloist.  
Permanent Address P. O. Box 425, Carlisle, Pa.

**MISS AMY NORTHCOTT.**  
Address MIRROR.

**MISS LEONA MOSS.**  
Address care MIRROR.

**MISS JOSIE LOANE.**  
Leading Business.  
With C. L. Davis, season 1881-82.

**MISS REGINA DACE.**  
Leading with Mr. and Mrs. Chanfrau.  
Season 1881-82.

**MISS AMY GORDON.**  
Leading Soprano, Twelve Jolly Bachelors Comic Opera Co.  
Season 1881-82.

**MRS. J. R. HEALY.**  
With Charlotte Thompson's company.  
En route. Address MIRROR.

**MISS ALICE G. SHERWOOD.**  
Address Tremont House, 665 Broadway.

**MISS KATE DE WOLFE.**  
Sullie Sniffles, Helen Coleman Ideal Widow Bedott company.

**MR. ED. P. TEMPLE.**  
Singing Comedian of R. D'Oyley Carter's English companies.  
Address MIRROR.

**MISS ROSE STELLA.**  
Prima donna. Patience, Globe Theatre, Boston.  
Address MIRROR.

**MISS LOUISE MULDERER.**  
Leading Lady with Rossi.  
Season of 1881-82.

**MISS ADA NEILSON.**  
Specially engaged as Queen Mary.  
Princes, Manchester, Eng., Easter Monday.

**MISS GRACE ROMINE.**  
Leading Lady. Disengaged.  
Address care "Chaff," Detroit, Mich.

**MISS JENNIE YEAMANS.**  
With Check Combination.  
Address MIRROR.

**MR. CHARLES C. MAUBURY.**  
Bartley Campbell's Gaily Slave Co.  
Season of 1881-82.

**MR. MILTON NOBLES.**  
May be addressed at his residence, No 139 First Place, Brooklyn, N. Y.

**MR. CHARLES H. KIDDER.**  
With Mr. John McCullough. Season 1881-82.

**MR. HARRY D. GRAHAME.**  
Re-engaged for Season 1881-82.  
With Oliver Doud Hyatt.

**MR. HARLEY MERRY.**  
Scenic Artist.  
Flatbush, City Line, Brooklyn.

**MR. CHARLES J. THOMAS.**  
Walking Gent.  
Address this office.

**MR. WILLIAM F. OWEN.**  
Whitney's Felicia Company.  
En route.

**MR. L. LESTER VICTOR.**  
With Brooks and Dickson's World company.  
Season 1881-82. En route.

**MR. F. W. ZAULIG.**  
Musical Director Stevens' Jolly Bachelors company. En route.

**MR. E. L. WALTON.**  
Leading Comedy and Character.  
Address J. J. Spies, this office.

**MR. WILL. C. COWPER.**  
Light comedy. Madison Square Theatre.  
Season 1881-82.

**MR. SEDLEY BROWN.**  
Barney Macauley's Combination.  
Season 1881-82.

**MR. WILLIAM LEE.**  
With McKee Rankin.  
Address New York MIRROR.

**MR. W. A. EDWARDS.**  
Business Agent Bartley Campbell's My Geraldine. Permanent address N. Y. MIRROR.

**MR. EDWIN F. THORNE.**  
Address Agencies.

**MR. HARRY DE LORME.**  
Primo Tenore.  
With Jarrett & Rice's Fun on Bristol, 1881-82.

**MR. W. C. CROSSBIE.**  
Eccentric Comedian and Vocalist.  
Disengaged. Address MIRROR.

**MR. RICHARD VARNEY.**  
Leading Juveniles.  
Address C. R. Gardiner.

**MR. WILLIAM W. RANDALL.**  
Dramatic Author and Manager.  
Address MIRROR Office.

**MR. WILLIAM GILL.**  
With Our Goblins season 1881-82.  
Address MIRROR.

**MR. GEORGE E. OWEN.**  
Bus. Agent for Theatre. At liberty.  
Address, care Job Print, 4 Alden St., Boston.

**MR. ED. P. WILKS.**  
Daly's Theatre.  
Address this office.

**MR. LILFORD ARTHUR.**  
Edward Langton in The Colonel.  
En Route. Address MIRROR.

**MR. RUSSELL BASSETT.**  
Mo Jewell, in Brooks & Dickson's World Co. No 1. Address MIRROR.

**MR. FRANK HAYDEN.**  
With Corinne Merriemakers.  
Season 1881-82.

**MR. CARVER B. CLINE.**  
General Agent for Katherine Rogers.  
Season closed. At Liberty Address MIRROR.

**MR. LEWIS MITCHELL.**  
With E. T. Goodrich's Grizzly Adams combination.  
Season 1881-82.

**MR. FRANK KARRINGTON.**  
Juveniles. At liberty.  
Address Simmonds & Brown.

**MR. FRANK OAKES ROSE.**  
As Harry Huntingford in the World.  
Lyceum Theatre, Philadelphia, Pa.

**MR. HARRY COURTAINE.**  
With Steele Mackey's Won at Last.  
Address MIRROR.

**MR. GEORGE L. SMITH.**  
Permanent address.  
Madison Square Theatre, N. Y.

**MR. J. F. CHURCHMAN.**  
Business Manager.  
Aberle's Mammoth Minstrel.

**MR. WM. A. MULFORD, JR.**  
Business Manager.  
Haverly's Niblo's Garden.

**MR. FRED. H. FREAR.**  
Comley Barton Opera Company.  
Haverly's Theatre, San Francisco.

**MR. ADRIEN F. BAILEY.**  
Advance or Business Agent.  
Address MIRROR Office.

**MR. CHARLES HARKINSON.**  
Address MIRROR Office.

**MR. J. M. COLVILLE.**  
Disengaged.  
Address MIRROR Office.

**MR. BOLLA RYAN.**  
Character actor, making tour Ala., Ga. and Fla.  
Address MIRROR.

**MR. W. B. DABOLL.**  
Count de Carojac, with Collier's Banker Daughter. Season 81-82. Ad. Providence, R.

**MR. JAMES O. BARROWS.**  
Comedian.  
Address MIRROR.

**MR. C. G. CRAIG.**  
Leading support with Charlotte Thompson. Lori Rochester, Armand, &c.

**MR. ERNEST LINDEN.**  
With Moore & Burgess.  
St. James' Hall, London.

**MR. J. DUKE MURRAY.**  
Business Agent.  
Milton Nobles' Combination.

**MR. G. D. CHAPLIN.**  
As Major Britt in My Partner combination.  
Season 1881-82.

**MR. LEO COOPER.**  
Col. Picka in Furnished Rooms.

**MR. JAMES ARNOLD-MORRIS.**  
Address MIRROR Office.

**MR. MAURICE STRAFFORD.**  
Re-engaged, Boston Museum.  
Season 1881-82.

**MR. J. H. ANDERSON.**  
Asst. Manager English's Opera House, Indianapolis, Ind. Re-engaged season 1881-82.

**MR. CHARLES PUERNER.**  
Musical Director.  
Niblo's Garden, N. Y.

**MR. H. J. EAVES.**  
Costumer. The leading one in America.  
63 East 12th Street.

**MR. HARRY IRVING.**  
With Buffalo Bill.  
Season 1880-81.

**MR. ATKINS LAWRENCE.**  
Leading man, with Raymond's Co.  
Season 1881-82.

**MR. FELIX MORRIS.**  
Engaged as the Reporter in Samuel Colville's production of Michael Strogoff.

**MR. AND MRS. LOUIS H. HAYWOOD**  
(Josie Robinson), engaged season 1881-82. Address MIRROR Office.

**MR. W. G. BEACH.**  
Wm. Stafford company.  
Season 1881-82.

**MR. C. C. REEVE.**  
Treasurer Niblo's Garden Theatre.  
J. H. Haverly, Proprietor and Manager.

**MR. D. GILFETHER.**  
Character and Heavies. With Frank Mayo Season 1881-82. Address MIRROR.

**MR. E. H. STEPHENS.**  
Disengaged. Eccentric and Comedy Old Men.  
732 Washington St., Boston, Mass.

**MR. I. N. DREW.**  
With Baker and Farro, Season 1881-82.  
2018 Brandywine St., Phila., or agencies.



ALEXANDER KAUFMAN.

**MR. PHILIP BECK.**  
Juvenile Lead.  
En tour with Miss Bateman, England.

**MR. HENRY LEE.**  
Engaged at Madison Square Theatre.  
Season 1881-82.

**MR. GEORGE CONWAY.**  
With the World.  
Brooks and Dickson.

**MR. C. N. BARBOUR.**  
With W. J. Florence, En route.  
Season 1881-82.

**MR. GEORGE VANDENHOFF, JR.**  
With Daly's Passing Regiment.  
En route.

**MR. H. C. GARTH.**  
Walking gent. At liberty.  
Address care of Park De Mier, Toledo, O.

**MR. HARRY FARMER.**  
Musical Director. At liberty.  
Late Haverly's, Chicago. Address this office.

**MR. JULIAN DOANE.**  
Tenor.  
Address 95 State St. Boston, Mass.

**MR. LEONARD S. OUTRAM.**  
With Salvini, 1882-83.  
Address Junior Garrick Club, London.

**MR. GEORGE PURDY.**  
Musical Director, Willie Kdouin's Sparks company.  
Address MIRROR.

**MR. JAMES T. MAGUIRE.**  
The World. Brooks & Dickson, 982 Broadway, New York.

**MR. THOMAS Q. SEABROOKE.**  
As the Detective in Rooms For Rent.  
Address care Spies & Smart, 12 Union Square.

**MR. JOHN MAZZANOVICH.**  
Scenic artist, Wallack's, re engaged season 1882-83. At liberty June, July, August.

**MR. C. A. McMANUS.**  
Address 421 N. Eighth Street, Phila.

**MR. J. H. STUART.**  
Comedian, with Barney Macauley. Season 1881-82. Address care MIRROR Office.

**MR. JOHN W. ARCHER.**  
With Anna Dickinson combination.  
Season 1881-82.

**MR. R. E. GRAHAM.**  
Starring in My Sweetheart.  
Address MIRROR.

**MR. FRED. SACKETT.**  
As Arthur Carrington, Madison Square Theatre Hazel Kirke Co.  
En route.

**MR. CHAS. B. WELLES.**  
Leading Juveniles and Light Comedy.  
Chestnut Street Theatre, Philadelphia.

**MR. ALLEN THOMAS.**  
On tour in England since Feb. 29 as Touchstone, Launcelot, Jobbo, Sir Benjamin.

**MR. ALFRED L. SIMPSON.**  
Musical Director.  
Address MIRROR.

**MR. HARRY MACK.**  
Alex. Kaufmann's Mistake of a Life Combination.  
Address MIRROR.

**MR. LESLIE GOSSIN.**  
Leading business. Disengaged after May 1.  
Address MIRROR.

**MR. JOHN MALONE.**  
With Frank Mayo, season 1881-82.  
Address N. Y. MIRROR.

**MR. FLOYD COOK.**  
Youths and Minor Roles.  
Address C. R. Gardiner, or this Office.

**MESSRS. HYDE & BEHMAN.**  
Proprietors and Managers.  
Hyde & Behman's Theatre, Brooklyn, N. Y.

**MR. ERNEST BARTRAM.**  
Old Man. Eccentric Comedy Character.  
No 1518 Vine street, Philadelphia.



## At the Theatres.



Every seat in the Park Theatre was sold Saturday night before the performance began, and Mr. Gunter's comedy, *After the Opera*, received its New York initiation under circumstances so propitious as to delight his friends. The men-about-town, the regular first-night brigade of journalists and prominent professional people, the fashionable and exclusive class of Murray Hill celebrities (who seldom are seen at a theatre on the trial performance of a play), together with the numerous clientele of the cosy Park, combined to make up an audience which for brilliance certainly has not been equalled more than once or twice this season.

The comedy made a success as instantaneous as Gambier's portraits of the baby—with this difference, that there was nothing negative about the verdict. The piece was brought out in Boston and elsewhere last Fall with excellent results; so the endorsement of New York, where the scene is laid, was a foregone conclusion. There have been many disastrous attempts made to reflect American society on the stage; but American comedies have always been like "kicking" muskets—aimed at the public, they have demolished the men who pulled the triggers. Edgar Fawcett's mishaps are not forgotten, although his "contemporaneous" abortions are lost to sight and memory dear. With the single exception of Bronson Howard's *Saratoga*, we have not had an original American comedy worthy the name in this city in ten years, until the piece at the Park was brought to light.

The dialogue of *After the Opera* is sharp, pertinent, and is composed of language such as is spoken by our society. Divorçons was witty; but it did not please the audience better, because it was written in the quaint, stiff style affected by translators—which, of course, robbed Sardou's lines of their spontaneity and sparkle. But *After the Opera* has a still greater advantage over *Divorçons*. It is not only bright, but bustling, and where its predecessor lacked "go," it is crowded with lively action, and that's what people want. The quiet, intellectual humor that distinguishes the modern French comedy as it does the old English comedy, will not do for the American public. Movement rather than repose is needed to keep our theatre patrons awake and alert. The clever talk over which the Parisian rubs his hands in exuberant glee makes the New Yorker sleep.

The first act goes briskly. It is principally introductory to the complications which follow. The second act serves to introduce some very funny and unconventional love business between an antique landlady and her ecclesiastical boarder. The third act consists of explosion after explosion of pure fun, and the last act is devoted to clearing up and explaining the series of catastrophes which form the body of the piece. Without going into plot and counterplot, which has been fully described in a previous issue, we may honestly say that, in ingenuity, originality and clean, wholesome humor, this last and best production of Mr. Gunter's is entitled to be ranked as the cleverest of its kind yet. The audience roared itself hoarse and applauded itself tired.

We believe the piece could have been better played. Although we did not see its performance in Boston, it is easy to imagine, from a comparison of names, that better justice was accorded it then. Alice Dunning looked very beautiful, of course, as Mrs. Alice Montague Marvin; but she lacked the sprightliness, the dash attributed to this vivacious young widow. The actress ruined a good point in the scene where Mrs. Marvin, introduced to a professor of theology as an opera bouffe singer, is forced to dance. She ambled through the pas seul like a clergyman's daughter at a church picnic, instead of investing it with the flavor of Mabelle. However, as the audience had seen no one play it better, they were satisfied to drink in the beautiful curved lines of Mrs. Lingard's figure and look for their fun elsewhere. Some of it they found in E. M. Holland, who was highly amusing as Probity Pierson, the deacon. Holland's power of elaboration of a character part, however unimportant, is noted, and in this instance he had excellent material to work on. Next to Mr. Holland in point of merit ranks Louise Dillon, whose representation of a "fly" little Connecticut girl, Maria Pierson, would have given thorough satisfaction had she spoken plainly.

Charles Wolcott was very good as Harvey

Kelsey. (By the way, why does Mr. Wolcott add "Jr." to his name? Wolcott, Sr., has been dead a long time.) Jack Saville played admirably as Jack De Lacy, a spry, hot-headed young bank clerk. We do not remember having seen him better suited with a part. J. O. Barrows as Jobson Johnson was a sad disappointment. We have seen this young man do good work. In an endeavor to act well, he overacted and made his part nauseous. He hasn't the faintest idea of how a British flunkey should dress, talk or behave, and although the playwright stated that Jobson was an "imported" servant, Mr. Barrows impressed us with the belief that he was imported from the same locality as Uncle Josh Whitcomb. We fail to see the connection between a Yankee twang and a Cockney perversion of the Anglo-Saxon tongue. In the part of "Chawles" Livingston, Chas. B. Welles had the greatest opportunity of his life. He missed it. In it was the foundation for a character entirely new to the stage, but entirely too familiar on the streets; the tight trousers, pointed-toed, curled darling of society who largely obstructs the sidewalks of the metropolis; infects theatres and makes himself generally an object of obnoxiousness in the resorts of humankind. A faithful picture of this type would have made a furore, and Mr. Welles might have waked up Sunday morning and found himself as famous as was Southern after the first performance of the *American Cousin*. A clever young actor who grasps this hint will reap profit. Mr. Welles did his work nicely enough, but fell short in this respect. Elizabeth Andrews, a very capable actress, played a scheming old boarding-house keeper quite well.

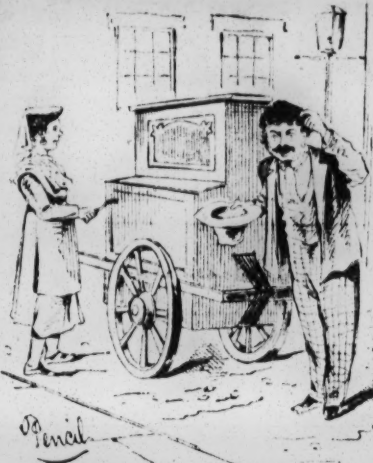
After the *Opera* shows but two sets, one being used for three of the acts. Both are painted in Henry Hoyt's excellent style. The piece will run positively for three—possibly four weeks. The advance sale is large. We congratulate Mr. Gunter, an American author, upon an American success with an American comedy.

Monday night Mr. Booth played Hamlet to an audience that completely filled the theatre. Mr. Booth's performance stands the same with the exception of some new business he has introduced in the closet and the play scenes. We do not like it as well as the old style he affected. It savors somewhat of Irving and the London Lyceum. The audience on Tuesday night, when Booth played *Lear*, was equally large, and the extraordinary enthusiasm which has marked the entire present engagement prevailed. Miss Pateman as Ophelia and Cordelia on both occasions came in for a share in the applause of the audience. The rest of the company, barring Barton Hill, Mr. Pateman and David Anderson, were mediocre.

For the balance of the week *The Fool's Revenge*, *Hamlet*, *Richelieu*, and *Richard III.* are announced. Saturday night will be Mr. Booth's farewell performance and the end of the season at Booth's.

Frank Chanfrau is playing Kit at the Windsor. Next week Miss Pixley will appear in *M'liss*.—Hazel Kirke company No. 1 moved down to Niblo's Monday, taking with them the large patronage with which they were favored last week at the Fifth Avenue. Next week, *The World*.—Gau's French Opera troupe is singing at the Fifth Avenue a number of old operas, and one or two new ones. A review of Monday's work will be found in the *Musical Mirror*.—Other successes fade away; but Squatter Sovereignty goes on drawing large houses at the Comique. —The White Slave at Haverly's Fourteenth Street continues to attract numerous audiences. Frank Mordaunt is in the city rehearsing a new company in Old Shipmates, which is to follow. —Selina Dolara has taken the Bijou, and will appear there in comedy on May 8. The bill will include *First Night* and *A Lesson in Love*. Harry St. Maur, E. M. Holland, Nellie Mortimer, and others have been chosen for the company which will surround her. —This is the last week of the regular season at the Union Square Theatre. The company go to Boston Sunday. Next Monday Eugénie Le Grand will appear in George Darrell's play of *Solange*, beginning a supplementary season which is to last several weeks. —This is the last week, too, of the Standard season, Claude Duval coming to a standstill Saturday night. The Monday following ushers in, for a brief period, C. D. Hess' Acme Opera troupe in *La Mascotte*. —The two hundredth performance of *Esmeralda* at the Madison Square will be celebrated next week with an appropriate souvenir. —Tony Pastor's Mascott has "caught on," but novelty and variety being Mr. Pastor's motto, Olivette will be substituted next Monday. Henri Laurent has been added to the capital company of vocalists. —All at Sea has drawn good houses at the San Francisco Opera House; this being the result of liberal advertising, as well as the cleverness of Miss Castleton and some of the people with her. —Youth continues at Wallack's, and nothing else is underlined; but the production of *La Belle Russe* is not far off. —Emmet's second week has not dropped below the splendid receipts of the first thus far, and is not likely to do so. Fanny Davenport's farewell begins on Monday.

## The Musical Mirror.



The performance of *La Mascotte* by the Grau Opera company at the Fifth Avenue Monday night was an example to our local troupes so far as the acting goes. In the vocal department we can, for the most part, beat the French hollow. The vocal training of the Paris Conservatoire, and hence of the French school generally, has a tendency to exhaust and, so to speak, excavate the voice, by reason of the faulty method of breathing taught. Almost all French voices are hollow and weak after a very few years' use, and our present guests are no exception to the rule. The baritone, M. Nigri, alone has a fresh and yet unspoiled voice, which he uses well, and more like an Italian than a French singer. The tenor, M. Tauffenberger, has a pretty falsetto and sings neatly. The ladies are superlative as actresses; but very mild, indeed, as vocalists. But the main element of excellence in the French company lies in the truth of the acting, the appropriateness of the costumes, and the absence of that unmeaning buffoonery that passes for comic acting in too many of our native opera bouffe troupes; Mr. John Howson and Mr. Fred Leslie being always honorable exceptions. The Lorenzo XVII. of M. Mezieres is a character study, not a vulgar burlesque. It is a comic satire on the old French monarchy as typified by King Louis the Eleventh, not a circus clown turning flip-flaps and coughing into a trombone. M. Mezieres uses the original bagpipes and gets a lot of legitimate fun out of the bursting thereof, and does not "split the ears of the groundlings" by blasting on a "to and from," as they call that direful instrument in Ireland. Mlle. Paola Marie dresses Bettina like a rough peasant-girl. Our Bettinas tend their turkeys in silk stockings and satin petticoats. Is it that the French artist aims at representing the character and the others at "mashing" the male portion of the audience. "*Qu'en savez-vous?*" The truth, we fancy, is that many of our prima donnas are merely young girls with voices, who fancy themselves, and go on the stage to be admired; while the French, trained in severe schools, look on their "metier" as a life labor, and study it as seriously as the doctor or the lawyer does his profession. As for the personnel, we beat the French both in beauty and in voice; but, to use the old saying once more, "they do these things better in France."

Nothing could be more accurately performed than the extremely uninteresting and dry cantata, "*Ach! wie flüchtig*" (Vain and Fleeting), written by the greatest musician that ever lived; the acknowledged emperor of the realm of harmony, Johann Sebastian Bach; but none the less a dull conception, unrelieved by a gleam of color or a flash of inspiration. As a technical work it is, of course, perfect; but technique nor even science in its highest development is only a means. The end to be obtained is, mastery over the human heart; and, if that be not reached, nothing is done in art. So the great Bach's cantata is but a bundle of dry reeds rustled by the breeze, and by no means a living power fit to sway men's souls. We are perfectly aware that this is rank heresy, and that orthodox musicians will cry us down as blasphemers, or laugh us down as ignorant creatures who are vulgar enough to seek for melody and beauty, and will not accept "sound and fury signifying nothing" for "a thing of beauty" that "is a joy forever." Well, we submit. As yet our taste prefers the meat, and revolts against the "dry husks that the swine do eat." "*Nec semper tendit arcem Apollo*." Apollo does not always keep his bow strung, and even Bach has sometimes nodded over his work. The present cantata was evidently composed as Tom Hood says the shirt-buttons were sewn on—

And over the buttons she falls asleep and sews them on in her dream. Miss Simms sang rather nicely with a thin but clear voice, decent volubility and an evident attempt to make some meaning out of the dry system of "divisions" that went to make up the so-called "air," but in truth the "solfeggio," "As fast as running waters flow," which is a very stupid song, but a very good scale study for the voice. The thoroughly mechanical idea of attempting to represent the ebb and flow of waters, and the rising and sinking of life, by a series of ascending and descending scales, and the fleeting of the hours of our mortal span by a "volata," is almost funny in its stolidity, and would be laughed at by those quidnuncs who now pretend to admire it, were it written by a Mr. Brook with a common English name, instead of a Herr Bach with a foreign-sound-

ing, Tontonic cognomen. Mr. Morawski, who has no voice, sang his exercise on "Treasures of earth" mildly; but we would advise a course of Ayers' "Orthopist" to his attention, as the word "delusion," which occurs so often in the verse, is not pronounced "deloosion" among civilized people as a rule. In this piece, also, the scale ascending and descending was made to do good service; but we failed to detect any great number of angels on the musical ladder. Miss Belle Cole showed a magnificent contralto voice and good declamatory power in her "*Recitative*," "Our joyfulness aye turns to grief," which is, all to nothing, the best bit in the whole cantata. The rest is pretentious and elaborated bush! Dr. Damrosch's "*Song of Songs*," with the exception of the prelude, which is very charming, and the octette for female voices, which is beautiful, had better never have been sung. In the first place, the music is empty, with the above-named honorable exceptions. It is utterly unvoiced as to the singing parts and unmeaning as to the instrumental. In the second place, the words are selected from that extremely naughty production of an enervated oriental Sybarite, "*The Song of Solomon*," and in their lascivious voluptuousness are quite unfit for ears polite. In fact, the text is nothing short of indecent, and were it sung in a wicked theatre as part of the libretto of a naughty opera bouffe, would be scarified, cut up and burnt up by every critic in the city, as totally inadmissible on moral grounds. The singing was very weak all through, save and except that of the chorus, which was excellent.

We regret much that the date of Mr. Vogt's Conservatory of Music annual entertainment prevents the possibility of our attending so as to give a fair account of the performance. We are always glad to notice and encourage all really good educational interests, and believe that Mr. Vogt's is eminently so; but, as we make it a point to hear everything we write about, we are limited in our selection of things to be observed by the time of the occurrence. Better luck next time.

We have heard several most cutting remarks upon the apparent discourtesy exhibited by Signor Greco in refusing to accompany Mme. De Bremont on the occasion of her recall at the concert for the St. Mary's Orphan Asylum. Mme. De Bremont received an enthusiastic encore for her singing of Pattison's waltz-song, "*Esmale*," and, as we are credibly informed, Signor Greco got his back up, literally and figuratively, against the wall, and persistently refused to go on. Oh, fie! Signor Greco! You must learn manners if you wish to stay in America. Here ladies are supreme!

## Mr. Palmer's Company.

The Union Square company will leave for Boston Sunday morning, opening there Monday night with Daniel Rochat. The Banker's Daughter, and other Union Square successes will follow. The engagement is limited to six weeks. At its conclusion the company returns to New York and rests for three weeks.

About August 1 they leave for San Francisco, where they are due on the 7th of the same month. They will play in Frisco six weeks, and then visit Salt Lake, Denver, and one or two other cities before reaching Chicago, where they stay for a short season. Mr. Cazauran, with his wife, will precede the body of people to California several weeks. After arranging the preliminaries he will visit the Big Trees, the Yosemite and other points of interest.

Considerable surprise has been manifested at Mr. Palmer's intention of visiting Denver, for it is known he will not play his company anywhere without securing a large certainty, and people do not understand how this was got in that city. It appears that Mr. Cazauran wrote to Governor Tabor an application for a date under the regular terms of the company. In the course of this letter he wrote: "Such an arrangement may be made if you think the citizens of Denver care or can afford to see our company of actors." That fetched Governor Tabor at once. The pride of his city was touched; the taste and appreciation of its inhabitants doubted. The Governor sent on his guarantee immediately.

## An Actress' Superstition.

Alice Harrison, in whose company the late Alice Wright was playing at the time she committed suicide at Cleveland, makes statements which leave no doubt that the young lady was insane, and had been for some time previous to the commission of the act. And in the connection Miss Harrison tells a curious story about herself and a prediction by the spiritualist, Charles Foster, that she would commit the same deed on a certain day.

It is alleged that, while in this city last Summer, Miss Harrison had gone, with other of her family, to see Foster, who, shortly after her entrance to the room, went into a trance and assumed the appearance, in certain parts of the face, of a friend of Miss Harrison who had committed suicide on December 17 of the previous year. And speaking as the dead friend, the spiritualist warned her to beware of the same date and fate. Miss Harrison's friends were greatly annoyed and angered; but she was not in

the least distressed by the appearance and language of the spiritualist. The story became known to all her company, and among others to Miss Wright, who thought and spoke of it very often. As the day approached, December 17 last, the company grew more and more nervous, and on the day itself Miss Harrison was not permitted to be for one moment alone, some of the company constantly remaining with her. When the day passed without the anticipated and predicted horror, they were evidently greatly relieved of their fears, at which Miss Harrison heartily laughed, saying to them in her most vivacious manner, "By accident, perhaps; intentionally, never!"

Miss Wright was about the only one of the company not relieved by the lapse of the fatal period. She had superstitions regarding the figure 9 and its multiples. She would not occupy a room numbered 9, 19 or 29, etc.; nor would she enter a house with any combination of numbers which included the figure 9; nor sit down at table in a company of nine. She specially brooded for weeks over the approaching nineteenth of February, on which day she would become nineteen years old. And on that day she attempted, at Ottawa, Ill., to throw herself from a bridge, and on March 4 she threw herself from the window of a hotel and was killed.

It subsequently appeared that at the time she had previously attempted suicide by drowning, she was arrested and prevented. Her release was secured and the facts kept from the public and the company by Mr. Mart Hanley, the manager for the Harrisons.

## Lost His Wife.

For a newly-married man to lose his wife, if only for a day, is a serious matter. So thought Gus Frohman, the other night, as he found himself in one part of Canada and his wife in another.

Frohman had started with his wife and a servant for California, and was going via the Grand Trunk. When the train arrived at St. Thomas, Mrs. Frohman, to rest herself, stepped off the car to the depot platform, and the train started off, leaving her behind and taking her husband on. The unconscious husband was in the smoking car enjoying a weed, and it was about an hour after leaving St. Thomas that he discovered his loss. Some lively telegraphing and travelling back finally succeeded in uniting the man and wife once more, and their journey was again taken up; but this time minus the servant, who in looking in one direction for Mrs. Frohman had himself got lost. Frohman and his wife arrived in San Francisco last night. The latest news from the servant was that he was three days' travel behind them, "going West" as fast as steam could carry him.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.

LOVE'S LABOR'S LOST.

A YOUTH MATINEE.

NEW YORK, April 25, 1882.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—Will you kindly give space to a request to Messrs. Wallace and Moss from several professionals. Yesterday quite a number of us were gathered together at dinner, when all were regretting on account of their work occupying their time—their inability to see Youth, and I was delegated to write to THE MIRROR and ask it, in our behalf, to request that Mr. Moss give a professional matinee of the piece, so we can witness it. If you will publish this you will greatly oblige,

Yours truly,  
PROFESSIONAL.

TO DRAMATIC CORRESPONDENTS

FORT WAYNE, Ind., April 23, '82.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Recognizing the close and mutual relations existing between the press and the profession in general, and appreciating the many courtesies extended by the latter, I suggest that the dramatic press correspondents at large add their mite to swell the receipts of that noble scheme known as the Actors' Fund.

Respectfully,  
MAX NIRDLINGER.

AN EXPLANATION FROM W. G. RICE.

ACADEMY OF MUSIC,

ATBURN, N. Y., April 17, '82.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue dated the 15th inst., under the caption, "Routing the Dramatic Rogues," you speak of a "bogus company" advertised at Batavia as "William H. THORNE'S GREAT UNION SQUARE COMPANY in The TWO ORPHANS," and make some remarks upon the fact as to lead the reader to suppose that this was the line used by the company referred to in their printing. In justice to all parties concerned, and especially to Mr. Thorne, who was much displeased with this evident fraudulent method of advertising, I take this opportunity to dispose of any such supposition. The line referred to and above quoted appeared only on the house programme issued by Mr. Ferren, manager of the Batavia Opera House, without our sanction or knowledge. The company, which is now defunct, was known and advertised as the Thorne-Bird Combination, of which William H. Thorne, the brother of Charles R. Thorne, Jr., of the Union Square Theatre, and Mrs. Bird (Helene Adele), were the stars, and the only way in which the words "Union Square" were used on any of our printing was in the phrase, "the great Union Square Theatre success," as qualifying the "Two Orphans," and this was the least prominent line on the bills.

Trusting that you will make this correction. I am,

Very respectfully yours,  
W. G. RICE,  
Business Manager Thorne-Bird Comb.



## Pen and Pencil.



Archie Gunter's comedy is a success. Not only is it successful from the discriminating critic's standpoint, but from that of the good-looking young man who takes in money and gives out tickets through the little window in the Park's lobby. The theatre, was well selected for the introduction of After the Opera. It is identified with frothy, frivolous, farcical conceits, and it has a wide clientele among stock-brokers, club men, and people of fashion—the classes which readily appreciate a bright little comedy.

The action of the piece is supposed to cover two hours, beginning at 11:20 P. M. Here is a good thing to begin with, for the time taken up by its representation literally cor-

responds with the suppositious period of the play. There are four acts. No. 1 takes place at a bachelor's handsome apartment on Fifth Avenue—just such a room, for example, as Hen. French's at Delmonico's. Jobson Johnson, an important servant, tells what he had seen at the Academy that same evening, where he had stealthily stolen to enjoy the opera on his own account. What he saw was a dark-eyed man, of Castilian mien, nod and kiss his hand to Mrs. Alice Montague Marvin, who sat in an Artist's box with her fiancé, Jobson's master, Mr. "Chawles" Livingston

man's private room. He becomes excited, but his passion is cooled with a syphon of soda in the hands of Mr. Kelsey as the curtain falls. The second act shows the study of Probity Pierson in the boarding house kept by Mrs. Backsetter. The latter lady after making love to the Deacon, plants suspicion in his mind as to the probable danger his daughter runs in being allowed to go to the opera. The hour is late. Maria should have been home by this time. Where could she be? A cab drives up in the street and Jobson emerges. He has been sent to tell Mr. Pierson that his daughter has gone to spend the night with her friend Mrs. Marvin—a white lie, for the two ladies had insisted upon accompanying Livingston and Kelsey to the Arion Ball. But Pierson suspects, and he decides to seek out his daughter, and fetch her home. He struggles with Johnson for possession of the latter's cab; a policeman comes to the scene of the scrimmage, and, of course, clubs the backman—the wrong man. An officer of the law is always justified, however, in clubbing a bandit of the

hack. In the third and fourth acts Pierson traces up his daughter, and is confronted with two masked females, who are introduced to him as ladies of the opera comique company. The professor of theology drinks; becomes merry; insists that the ladies shall give him an exhibition of their dancing talents, and Mrs. Marvin, to carry out her character, is obliged to go through a number of wild steps. Finally, the professor shows

his muscle by whipping Jack De Lacy, who boasts the sobriquet, "little Hercules of Yale," and after complications are explained, mysteries cleared up and the lovers made happy all round, the piece comes to an end.

Gunter's comedy is truly delightful; the dialogue bubbles with clean, good fun, and its success is a matter that you and I and

everybody interested in watching the struggle of our dramatists feels happy over. I will not say anything about the way the



Owner of seven daughters and a clipper

piece is played. That will be fully described, no doubt, elsewhere, and I have reached the limit of space set apart for Pencil and I. A visit to the Park just now is equivalent to one big laugh, which is only broken by the short waits between the acts.

PEN.

## Professional Doings.



—O. G. Bernard, whose picture appears above, will start West Friday to prepare for Hazel Kirke in San Francisco. He is not feeling well, and should take some rest this Summer from his arduous labors.

—Denver, Col., has just organized a lodge of Elks—No. 17.

—A. G. Chipman is in town, pushing his interests in Checkered Lite.

—Mme. Janaschek has invested in real estate in Emporia, Kansas.

—M. H. Burgunder, manager of Music Hall, Wilkesbarre, is in town.

—My Sweetheart closed her season in Washington, D. C., last Saturday night.

—Treasurer George Tyler, of the Boston Park, will take a farewell benefit in June.

—Phil Lehnen will assume the management of the Rochester Opera House May 1.

—Milt Gotthold will be business agent for one of Leavitt's minstrel companies next season.

—Vokes' Bijou in Boston will open Oct. 8, with the Vokes Family themselves in a new piece.

—W. J. Scanlan opens in his new play, Friend and Foe, in Brooklyn on Monday night.

—Next September Frank Tannehill, Jr., will become the husband of Jennie Yeaman.

—Taken from Life will be played in Chicago, at Haverly's, during the month of August.

—Harry Lacy has been playing Gillette's part of the Professor in the play of that name.

—Sadie Bigelow joins the Kiralfys in Boston on Monday, playing Armina in the Black Crook.

—Lizzie Noxon has been secured to play Angel in Mr. Hill's latest acquisition, A Squar Man.

—John Burke has received a handsome gold headed cane in token of the friendship of Buffalo Bill.

—Carrie Turner has finally signed with the Madison Square Theatre management for next season.

—The Windsor will be closed May 28 for repairs, etc., and will open again August 12 with The Danites.

—Leavitt's Gigantean Minstrels will prolong their season until early in June, when they close in Boston.

—Henry E. Hoyt is to paint a new drop curtain for the Grand Opera House during the coming Summer.

—Elthe Wilton leaves the Lights o' London company at Baltimore this week, and returns to New York.

—Dave Belasco, now the stage manager of Baldwin's Theatre, San Francisco, is at work upon another drama.

—Joe Murphy's season ends in Brooklyn on Saturday night. He then starts for California to spend the Summer.

—Signor Chizzola, Fanny Wright and the Fun on the Bristol party all sailed for England Tuesday by the Alaska.

—Mr. Barron, manager of Owens' Academy of Music at (ha)stion, S. C., is in the city filling time for his house.

—Mrs. John W. Watkins, mother of Charles A. Watkins and mother-in-law of Ada Gray, died at Oueonta, N. Y., last week. The Gray company have cancelled a few dates in consequence.

—Sunday night last Welsh Edwards resigned his office of Exalted Ruler of New York Lodge No. 1, B. P. O. E.

—Georgia Tyler, M. C. Daly and Crummet Cusfin have been engaged to support J. K. Emmet during the Summer.

—Milton Nobles follows Nat Goodwin at the Bush Street Theatre, San Francisco, who in turn is followed by M. B. Curtis.

—Hudson Liston, of the Old Shipmates company, will shortly sail for England, to spend the Summer with his mother.

—Mr. McConnell will replace J. H. Mack, manager of Haverly's Mastodon Minstrels, on Saturday, with Joseph A. Gulick.

—Neil Burgess will have a new play for next season, in which he proposes to introduce some original mechanical effects.

—Rumor hath it that Bob Graham has had enough of Rogers, and will leave the latter's company at the close of the season.

—Joseph Chenet writes to J. J. Spies, dramatic agent, that he thinks Lydia Yeaman "is the best Topsy in America."

—Harry Crisp was so ill in Chicago last week that he could not appear, and his part in The World was taken by Clinton Hall.

—Muldoon's Picnic No. 2, under the management of Hyde and Behman, closed their season at Canandaigua, N. Y., on the 22d.

—Pauline Markham is not with a Union Square company playing the Two Orphans, as billed by Harry Clarke. She is in the city.

—John A. Stevens opens at the California Theatre, San Francisco, June 6, in his play of Unknown, supported by his own company.

—E. E. Rice was in the city Tuesday. His Surprise Party open at Haverly's Brooklyn Theatre next Monday, closing the season there.

—Jeffreys Lewis commences an engagement at the Brooklyn Grand Opera House May 8, playing one week in Two Nights in Rome.

—Joe Murphy will play a brief engagement at Emerson's Opera House, San Francisco, on his arrival in that city early next month.

—Wm. Horace Lingard's new piece for next season will include portraits of Oscar Wilde, President Arthur, Conkling, Ingersoll, etc.

—The Board of Directors of the Baltimore Academy have given a vote of thanks to Sam Port for his admirable conduct of their theatre.

—Fred Warde closed his season in Joliet, Ill., on the 14th. He will star again next season, all reports to the contrary notwithstanding.

—John Webster, of the Troubadours, is building a residence on the Highlands. He will probably spend his Summer there—reading plays.

—The Passing Regiment company played for the benefit (?) of a G. A. R. post in Springfield, Mass., last Saturday. The result was a loss of \$50.

—William Stafford dropped in Wednesday to note his appearance in the city. He looks well, and is storing up his energies for next season's work.

—Clara Morris was suffering from a cold on Tuesday night, and to those persons in the audience who could hear her at all, it was most painful.

—New opera houses are being built on all hands. Reports come from Buffalo, Minneapolis and Grand Rapids of fine houses being put up in those places.

—John L. Maxwell, editor of the Augusta, Georgia, Constitutionalist, and one of the most popular men in the South with professionals, is in the city.

—It is likely the Wallack company will go to Chicago on their own responsibility in August. Negotiations for such an engagement are now pending.

—Gus Pennoyer joins J. K. Emmet when the Vokes season closes for the Summer. He will go in advance to California under Brooks and Dickson's direction.

—Charles A. Davis has resigned his position as agent of one of the Madison Square companies, and goes out in a like capacity with Hatchelor and Doris' Circus.

—Harry De Lorne, the tenor, has closed his season with Fun on the Bristol. His excellent singing was a feature of the entertainment at the Windsor last week.

—Charles Frohman goes to Europe in June, and as Hazel Kirke will in all probability spend next season in England, he will have his hands filled on that side of the pond.

—John Russell arrived in New York on Monday, and has gone to work in earnest booking time for the Black Flag combination of Ed Thorne and Nat Goodwin.

—Bob Frazer and his Humpty Dumpty troupe will start out on the road next week for a brief jaunt. His new pantomime seems to have met with much public favor.

—John Stetson is in Boston, and the rumor that he had secured Booth's Theatre for next season lacks confirmation, as no one around the theatre seems to have knowledge of such a lease.

—Charles Backus and wife will sail on the Catalina for London June 7, where they will spend a portion of the summer. His partner, Billy Birch, will seek rest at one of our watering places.

—George W. Chipman, of California, will be Abbey's right hand man at the Grand Opera House next season. There are but few more popular men in the business than Mr. Chipman.

—Gus Pennoyer, the advance agent of the Vokes Family during the present season, terminates his connection with the party May 6, and will pilot J. K. Emmet on his California tour.

—A special professional matinee will be given at the Grand Opera House in Brooklyn next Wednesday, when William J. Scanlan will present Bartley Campbell's new play, Friend and Foe.

—Fred Vokes will not sail for England June 31 with the rest of his family, staying here to attend to his Boston theatre. Next season the company will play only a few weeks in large cities.

—Harry Lacy has been engaged by Brooks and Dickson from the Madison Square people to open in a new piece in Baltimore on the 8th of May, playing Washington, D. C., the following week.

—The new and spacious business offices of Messrs Brooks and Dickson, at 44 West Twenty-third street, are a centre of theatrical business activity. The firm either control or have a large interest in sixteen theatres in the South and West, and, among other attractions, will manage Boucicault, Raymond and The World the coming season. Emmet's preliminary season will also be under their management.

—Lillian Olcott, J. Gosche's new star, will play a two weeks' engagement at Haverly's Brooklyn Theatre, commencing May 8.

—A letter-perfect rehearsal of La Belle Russe took place at Wallack's Monday. The piece promises well, and Ross Coghlan is likely to make a success in it parallel to her Stephanie in Forget-Me-Not.

—Owing to the dangerous illness of his father, Edward Warren did not play last Wednesday in Wives at Haverly's Brooklyn Theatre, but he resumed his part the next night and played out the week.

—Smith and Metayer, of the Tourists, have dissolved partnership, and hereafter Metayer will be the sole manager. He is to improve his piece next season. John P. Smith is at present in Brooklyn.

—The Summer exodus to Nova Scotia begins early this season. To-day Mr. and Mrs. Tavernier, Horace Lewis, W. F. Burroughs and Mrs. Louisa Morse leave for Halifax, and will play for about three months.

—John P. Smith, late of the Tourists, has made arrangements with Robert G. Morris to take the latter's new play, The Pulse of New York, upon the road next season. He is now looking around for a company.

—Sedley Brown, who has played Sheeny Mike in the Messenger from Jarvis Section the past season and made a hit in it, has returned to the city, and is negotiating with the Madison Square Theatre for next season.

—Hazel Kirke company No. 1 will play in Oregon on their return from California. Some changes will be made in this organization. John Dillon will play Pittacus Green, Mrs. Davenport Mercy Merrick, Ada Gilman Dolly.

—William Elton, of Wallack's Theatre, has changed his residence from Yonkers to New Rochelle. During the Summer he will take his family to England, where they will remain, he returning to fill his next season's engagement.

—The cast engaged to perform Sydney Rosenfeld's Dr. Clyde, which takes the road next week, includes B. W. Turner, John F. Ward, Selden Irwin, Chas. S. Dickson, Geo. W. Lederer, R. C. Hudson, Fanny Francis, Ettie Baker, Marie Irwin and Annie Norton.

—The complete company Gus Mortimer has engaged to support Roland Reed is as follows: Jennie Yeaman, Agnes Herndon, Mrs. M. A. Pennoyer, W. A. Whitecar, Frank Dorie, Edwin Cleary, John G. McDonald, H. B. Norman and W. H. Jackson.

—G. B. Radcliffe, who comes of an old theatrical family, but who has been vegetating in the variety business for half a dozen years, will replace W. J. Scanlan in the old darkey part in The White Slave at the Fourteenth Street Theatre, on Monday evening.

—Manager Sampson, of the new Opera House at Rondout, N. Y., is in town booking companies. He will wisely play but two companies a week. The house is undergoing extensive alterations, which, when completed, will increase its seating capacity to 1,500.

—Owing to the continued indisposition of Eben Plympton changes have been made in the cast of Esmeralda as follows: Dave Hardy, E. A. McDowell; Jack Desmond, Edwin Knowles, and George Drew, Lewis F. Masson, all of whom acquit themselves creditably.

—The Grand Opera House, at Cincinnati, was sold to David Linton, a wealthy resident of that city, on the 20th inst., for the sum of \$200,000. The theatre (which E. E. J. Miles will still continue to manage) will be largely improved during the Summer months.

—Gus Mortimer has received from Henry Hoyt the model of the principal scene for Cheek. It is a miniature copy of Madison Square by night, showing the electric light, Worth monument, and hand of Bartholdi's Statue of Liberty, as viewed from Broadway and Twenty third street.

—Mart Hanley will take a collection of live stock under his next season to be used in Squatter Sovereignty. This venture will probably win money for the manager. A company is now being organized. Mr. Hanley withdraws from the Harrisons. He held a one third interest in the party.

—Maurice Barrymore and Frank Clements have been engaged by Stetson to support Modjeska. An offer was made to Gerald Eyre, who he refused because he thought two good actors would be able to play the principal parts of Madame's repertoire without the assistance of a third leading man.

—Sam Colville has made Harry Lee a handsome offer to play the leading part in Taken from Life. A horse is introduced, and Colville proposes to pay the transportation of Lee's own steed provided he settles for it keep. The matter is in abeyance, but will probably be brought to a definite shape this week.

—Mr. Hill will try Ben Maginley in his new play in Brooklyn for one week. It has been christened A Squar Man. It has the Western strength of Bret Harte, the poetry of Joaquin Miller, and a flavor of originality all its own. The Brooklyn production is merely for trial purposes. A fine company is being engaged.

—The Passing Regiment is passing through New England, and reports say their business has been so bad that extra means had to be resorted to to get paying houses. Half benefits are given to military companies and G. A. R. Posts all along the route. The outside work stirs an interest that piece and company can not.

—The play of Dark Deeds, which is advertised as one of the latest London successes, was produced several years ago by Mrs. Marie Walsh at Mrs. F. B. Conway's Brooklyn Theatre. It was then played under the name of Three Times Dead. George Darrell lays claim to it as an original production of his. We may have another injunction suit over Dark Deeds.

—The Vokes Family will present for the first time their new musical extravaganza, entitled Too, Too, Truly Rural, at Robinson's Opera House, Cincinnati, during week of May 1. The play, which is said to be replete with catchy music and laughable situations, was written for the talented party by their recently deceased aunt, Mrs. Field. The family close their season May 30, at Worcester, Mass., and will sail for Europe at once.

—The new opera of Uncle Tom's Cabin—libretto by H. Wayne Ellis, music by Caryl Florio—will be presented at the Chestnut Street Opera House, Philadelphia, May 22. A soprano part—Rosa, an octoroon—has been created; otherwise the thread of the story has been preserved. The principals are: Letitia Fitch (Rosa), Mme. d'Arona (Cassy and Eliza), Mme. Beaumont, Milla Marvin, Carrie Swain (Poppy), Eugene O. Jepson, E. A. Locke, and a large number of stock people and auxiliaries. The scenery is by Gotscher.



Al Himitation of Master

responds with the suppositious period of the play. There are four acts. No. 1 takes place at a bachelor's handsome apartment on Fifth Avenue—just such a room, for example, as Hen. French's at Delmonico's. Jobson Johnson, an important servant, tells what he had seen at the Academy that same evening, where he had stealthily stolen to enjoy the opera on his own account. What he saw was a dark-eyed man, of Castilian mien, nod and kiss his hand to Mrs. Alice Montague Marvin, who sat in an Artist's box with her fiancé, Jobson's master, Mr. "Chawles" Livingston



Private row of Mr. Kelsey.

(Chawles is a gilt-edged edition of one How\*) Osborn, Esq.). For this offence the dark man, Mr. Jack De Lacy, Clerk in the Consolidated Bank, was "bounced" some ceremony by the Academy ushers. Jack himself comes in to the dismay of Jobson at this point, to see Mr. Livingston on his friend. Jobson shows Jack into an adjoining room, and locks him in with a mistaken idea of serving his master thereby. Livingston, the pretty widow Mrs. Marvin, Maria Pierson the daughter of a Connecticut parson (who is engaged to Jack), and

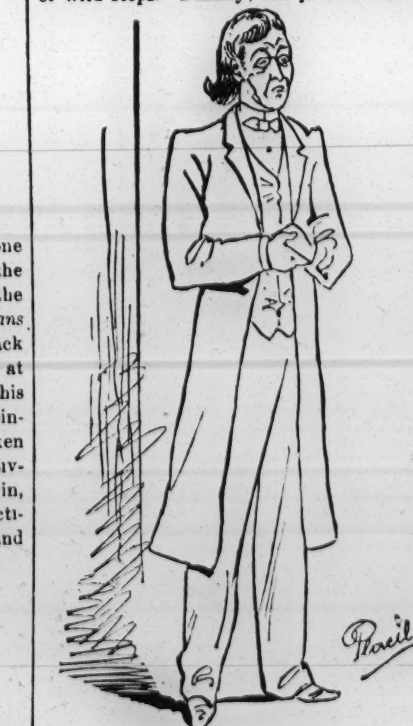
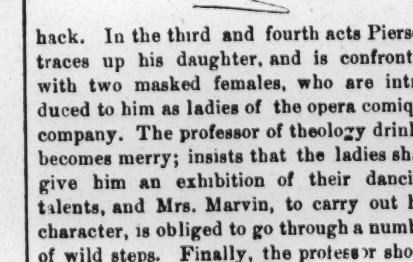


Hercules from Yale.

Harvey Kelsey, a director in the consolidated financial establishment, arrive from the opera. Livingston has persuaded his future bride and the others to sup at his own room



Ingredient used by A. C. Gunter



The Deacon

his muscle by whipping Jack De Lacy, who boasts the sobriquet, "little Hercules of Yale," and after complications are explained, mysteries cleared up and the lovers made happy all round, the piece comes to an end. Gunter's comedy is truly delightful; the dialogue bubbles with clean, good fun, and its success is a matter that you and I and



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## BOSTON.

It is scarcely necessary to do more than chronicle the arrival of M. B. Curtis and his Sam'l of Posen company at the Globe. Having already been extensively noticed throughout the country, the task of the reviewer is lessened. The play has been somewhat altered since last seen here at the Park about a year ago. It possesses but little intrinsic merit, but is a play written to order to suit the versatility of Mr. Curtis, and in that the author has done nobly, for I know of no play and actor that harmonize so well as Sam'l of Posen and Curtis. The business is very large; standing room only at every performance. This week, Abbott Opera company.

Gran's French Opera company was welcomed at the Park by large and enthusiastic audiences. The company and representations, it is almost needless to say, excel those of any we have had in this city for some years. Paola-Marie has a better voice and a better style of singing than most of the French ladies. In addition to this, she is very captivating, and her performances of Bettina (Mascotte) and La Manola were delightful. The company were all above excellent. The costumes worn in the different operas were rich and costly. This week, Passing Regiment.

Fostelle's Mrs. Partington company did a fair business at the Gaiety last week. The play was presented at the Howard a few months since, where it received whatever was due it in the way of praise and censure from me at that time. This week the ever favorite Neil Burgess; May 1, the Harrison.

Uncle Tom's Cabin was the attraction at the Howard Athenaeum last week. The company was a poor one, composed of so-called actors and actresses that have a great deal to learn in their profession. It was a pity to see that old, popular actor, J. A. Smith, amid such surroundings. The Siberian dogs carried off the honors of the performance. This week Tony Pastor and company.

Items: Mr. and Mrs. George Stoddard, of the Widow Bedott company, will take their farewell of the stage at the close of the present season. It is their intention to go to England in June, and then pass a few years in France, Italy and Spain. A number of years ago, Mr. Stoddard invested a large sum of money in railroad stocks. Within a few months the stock dividends have all been paid, and the stock has turned out very valuable—so much so that Mr. and Mrs. Stoddard can pass the remainder of their days in ease. Mr. Stoddard is a brother of New York's favorite actor, J. H. Stoddard, and the brothers, as well as Neil Burgess (son-in-law of George Stoddard), own three fine estates in Rahway, N. J.—Fanny Wright (sister of Alice Wright) informs me that, through the great kindness of Mr. and Mrs. George S. Knicht, she has received only one hundred and fifty dollars—which resulted from a benefit so generously given by the Knights. All rumors concerning any benefits or money given her by any other company are false. E. A. White, of the Rhea combination, will pass the vacation at his home in Cambridge.—Maurice Strafford, of the Museum, will probably join Sol Smith Russell next season.—Mr. Stetson returned to Boston on Wednesday.—A lady inmate of the Forrest Home called upon me to express her admiration of the Home. She expresses unbounded satisfaction with the directors and superintendent. All comforts, and even luxuries, are given the inmates. Among the inmates are George Spear (old Spear), one of the greatest favorites Boston ever had in the way of eccentric comedy J. N. Thoman, Herr Cline, Mr. Corri, Mrs. English, Mrs. La Forrest and Mrs. Burroughs.—Clara Flagg, formerly of the Boston Theatre, is now the wife of that esteemed gentleman and actor, Mark Price.—I regret to write that Fanny Morant is not to be a member of the Museum company next season.—Charles Barnham, business manager for the Globe, has been re-engaged for next season. Mr. Barnham has made many friends during the past two years, and his re-engagement is a source of gratification to all. Gerster, Kellogg and Hawk will appear in opera in the Mechanics' Fair Building, May 8. Gerster will sing in Sannabula, Barber of Seville and Lucia; Kellogg in Faust, Mignon and Trovatore, and Hawk in Carmen, Lohengrin and Bohemian Girl (in English). Campanini and Brignoli are to be members of the company. A brilliant season is predicted, as the seats are placed within the reach of mortals at \$1.50 each.—Marcus Mayer will pilot Nilsson through the country.—J. C. Fryer is in the city in the interests of Max Strakosch.—The daughters of Lawrence Barrett are traveling in Germany, accompanied by Blanche Howard, the author of "One Summer."—Lizzie Annandale is the contralto of the Abbott Opera company, in place of the lamented Pauline Maurel.—Sarah Barton sang here in concert last week. Expectations regarding Miss Barton have not been realized by her many friends.—Mr. and Mrs. James A. Herne (Katherine Corcoran) are residing in Ashmont, a beautiful district of Boston. Mrs. Herne will not act again during the present season.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The engagement of Rhea, which terminated 22d, while, from an artistic standpoint, a pronounced success, failed to attract audiences proportionate to the merits of the actress. Adrienne LeCouvreur. Much ado about Nothing and Camille filled out the week. Rhea's ability is beyond question, and, with a trifle more drilling,

her accent will compare favorably with either Januscheck's or Modjeska's. The support comprises some excellent material, notably J. Newton Gotthold, whose Maurice De Saxe and Armand elicited unstinted praise. The star can congratulate herself upon having secured such a popular manager as Arthur B. Chase. The Farmer's Daughter combination will hold the boards present week, followed May 1 by George H. Adams' H. D. company.

Robinson's Opera House (R. E. J. Miles, manager): The Wilbur Comic Opera company closed a reasonably successful week 22d. Taking into consideration that The Mascotte, which constituted the programme for the entire week, has been presented by every visiting opera company the present season, the financial result of the week is a matter of surprise. Harry Brown's portrait of Lorenzo, which had been lauded to the skies, proved tame in comparison to Dixey's and Denham's efforts in the same direction. Lillie West and Susie Kirwin as Fiametta and Bettina, and Ed Chapman as Rocco, divided the leading honors. The Vokes Family begin a two weeks' engagement with Belles of the Kitchen, and on May 1 will present, for the first time on any stage, their new musical extravaganza, Too, Too, Truly Rural. Furnished Rooms underlined for May 8.

Heuck's Opera House (James Collins, manager): Ten Thousand Miles Away, with Oliver Doud Byron in his sensational role of Ferret, held the boards entire week, and was accorded a fair nightly patronage. The play which was written by the late Joe Banks, is a sequel to Across the Continent, and a decided improvement upon its predecessor. Byron, however, monopolizes the entire business and disposes of the stage villains in true Bowery style. Kate Byron is a painstaking actress and renders her husband efficient support. Current week will be devoted to Catherine Lewis and the Andran Comic Opera company in The Snake Charmer. Alvin Joslin underlined for May 1, followed 5th by Ford's Comic Opera company.

Coliseum Opera House (James E. Fennessy, manager): From a casual glance at the "paper on the wall," the writer naturally infers that the enterprising young manager of the Coliseum has evidently borrowed Charley Smith's Webster Unabridged. The nightly performance, however, is no wise discredit to the announcement, and the attendance is commensurate with the merits of the entertainment. Among the people present week are, Anne Hindle, Murray and Murphy, Mason and Titus, Glenn Sisters, Canfield and Arthur and Grace Marston. A complimentary benefit for Manager Fennessy is on the tapis, and will probably occur about May 15.

Items: David Linton, one of our local millionaires, purchased the Grand Opera House 20th, for \$200,000. He will proceed at once to substantially remodel the house and improve its acoustic properties. The change in ownership will in no wise affect the interests of Mr. Miles, he having a five years lease dating from August, 1881.—Jas. W. Morrissey, whose mellifluous notes warble praises of The World, was in the city 20th, en route from Chicago to New York, where his benefit occurs May 11. The affable James is in receipt of a handsome offer from Fred English, and will doubtless link fortunes with the latter on or about May 15.—Walter's Royal Four combination, a variety troupe of the "narrow gauge" order, came to grief at Lawrenceburg, Ind., 21st, by reason of an unliquorated hotel bill.—Gus Penoyer, who has been identified with the amusement business for—well, not quite half a century—severs his connection with the Vokes Family May 6, and will accompany Joe Emmet in the capacity of advance agent during his approaching California tour.—Jas. E. Fennessy of the Coliseum is the youngest of our managerial trio; but his successful efforts towards the rehabilitation of his theatre entitle him to equal rank with his rivals.—Charles Hupman in charge of the properties at the Grand, will return to Texas at the close of present season.—Miss Queen Hetherington, who has been lying seriously ill at the Cincinnati Hospital for several months, is reported convalescent.—The advance sale of seats for the May Music Festival aggregate \$20,000.

## BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The second week of Lights of London opened to large business. Next week, Fay Templeton in comic opera.

Haverly's Brooklyn Theatre (E. A. Keyes, acting manager): Joseph Murphy is closing his season concert week as Kerry Gow. Rice's Surprise Party follows week of May 1. Grand Opera House (Nick Norton, manager): Harry G. Richmond is playing Our Candidate to good business.

Hyde and Behman's Theatre (E. D. Gooding, manager): One of H. and B.'s road companies is closing its season, presenting Muldoon's Picnic.

## BROOKLYN, E. D.

Novelty Theatre (Theall & Williams, manager): Genevieve Ward in Forget Me Not is playing to excellent business this week, and the audiences are well pleased with the lady's performance. Next week, Sol Smith Russell.

## BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): The Hess Acme Opera company had a very good week. As might have been expected with a company embracing such singers as Adelaide Randall, Henry and James Peakes, Alfred Wilkie and Mark Smith, the operas were given in a most satisfactory manner. The chorus was strong and thoroughly well drilled, and the costuming and scenery beautiful and appropriate. On Wednesday night Calixa Lavallée's new opera, The Widow, was presented here for the first time. The music of this opera is light, sparkling and catching, and the choruses are really excellent. The other operas given during the week were: Olivette, Mascotte, Fra Diavolo and Chimes of Normandy. Leavitt's Specialty company opened to a big house on Monday night. U. B. Bishop in Culpepper's Courtship May 1.

Academy of Music (Samuel W. Fort, manager): The Strakosch Opera season was, on the whole, a success. At the Gerster performances the houses were crowded; but Kellogg sang to half a house on Friday and night. Sonnambula, Lucia, Mignon, Il Barbiere and Faust were given. Manager Fort's benefit occurred 25th.

Holiday Street Theatre (John W. Albaugh, manager): Lights of London has drawn large, fashionable and critical audiences throughout the week. Ed. Thorne played Harold Armitage admirably, and Ed. Buckley as Clifford Armitage, gave as thorough impersonation of the genteel villain as we have ever seen. F. P. Mackay's Seth Preene was excellent. A word of praise is due to little Carrie Elberts, who plays the part of Tim, the waif. Her acting was very natural, and always encoored. The scenery

pointed by Milton Stemmer, of this city, is the best ever seen here. Lights of London will run another week. Next week, Ada Gray in East Lynne.

Monumental Theatre (Ad. Kernan, manager): Business was very light with C. E. Emmett's Dashing Charlie combination, though the programme offered was very fair. This week, Langdon and Allison's combination is billed. The company includes St. George Hussey, Clark and Edwards, Mulvey and D'Estell, the Bookers and Leonard and Flynn. W. H. Langdon will also appear in a sensational drama.

Front Street Theatre (Daniel A. Kelly, manager): E. T. Goodrich as Grizzly Adams was the attraction, and the attendance was above the average. A good olio was also given. Frank Jones and Alice Montague opened to good house on Monday night. The olio includes Mabel Sanger, Frank George, the Delmannings and Pell and Lewis.

## ST. LOUIS.

Grand Opera House (John W. Norton, manager): Lawrence Barrett had a fine week's business, appearing in Richelieu, Rosedale, Yorick's Love, Money, David Garrick and Julius Caesar. Eric Bayley's company in The Colonel week of 23d.

Pope's Theatre (Chas. R. Pope, manager): Harry Meredith, in Ranch 10, made a big bit. He is a fine actor of the hearty, vigorous style, and his piece is a good specimen of the frontier drama. James O'Neill and company in A Celebrated Case week of 24th.

People's Theatre (W. H. Smith, manager): Sam Devere in Jasper drew large houses. Adams' H. D. opens 23d.

Items: George McManus will have his annual benefit at the Grand May 1. Rooms for Rent will be the bill.—Manager John J. Collins, of the Fred B. Wade combination, has returned to town, and is making preparations for his Summer season at the Lafayette Theatre and Ubrigg's Cave. He reports that Mr. Wade has had better success than he anticipated, and emphatically denies the report that his principal intended going back to stock acting. In fact, a large portion of his time is filled for next season. Thomas Birmingham, treasurer of the company, is also in town.—O. W. Blake, late of the Wade combination, and a favorite St. Louis comedian, will pass his Summer here.—Chas. Plunkett, comedian of the Lawrence Barrett company, received news by telegraph of the death of his father, the veteran manager and actor. He immediately left for Detroit, where the remains were interred, and returned in time to appear in Money on Friday night.—Frankie McClellan, of the Barrett company, while with the Olympic stock company here, was a great favorite. She had a narrow escape from death at the burning of the Southern Hotel in 1877, and for several weeks lingered between life and death.—Work on the new Olympic Theatre is progressing very rapidly, and the new temple will be ready on time.

## CHICAGO.

The contending forces for the week of 16th were Robson and Crane and Boston Ideals. The World and Galley Slave were minor chords. R. Crane must have exceeded in box-office returned any previous majority. Report says the figures are to be written thus: \$14,000. Certainly there has not been a night of the week's engagement but that the house has been well filled, and during the first week several times standing room only sold. Our Bachelors and Sharps and Flats the plays billed last, went as well as those of the previous week. The company supporting Robson and Crane acquitted themselves after a fashion. Having no more to do than "feed the lead," they did it, and secured their weekly stipend.

The Boston Ideals, next in prosperity for the week have pleased their patrons. Placing this company next in successful attraction is only because some one had to be mentioned first, for in fact the Ideals have sung to a crowd every night. By imperceptible degrees this "goody good" company are shaking off the mustiness of the cloir loft, and the ladies of the company are shortening their skirts and adding part colored stockings to their wardrobe. Are all lams that go out into the wicked world beyond Boston to become learned sheep?

The Galley Slave, although not largely patronized, deserved better, judging by merits of the people in the east. They are Emily Rigi, Gussie De Forrest, Frank Evans, C. C. Maubury, J. B. Booth and others. The World has drawn well, considering the previous long engagement and that Harry Crisp was out of the bill. Accounts of this gentleman's health are favorable. It has been a very close call for him.

For this week of the 23d, there is to be The Jolly Bachelors at Hooley's; Boston Ideals, Grand Opera House; The World, McVicker's; My Partner at Haverly's.

Items: Bliss Whittaker, the popular treasurer, takes a benefit Friday, 28th; My Partner the play; in addition, there will be several volunteers. A full house is deserved.—Fred Warde has secured a date with Hamelin, of the Grand, for next season.—John J. Sullivan, a well-known actor, returned here from the South hardly any better for his trip; little hope is expressed for final recovery.—John Rogers, Minnie Palmer and others say they are not married. Is this part of the contract?—Roland Reed produces Cheek at Hooley's May 8.—For the week, at the Criterion, Saved from the Storm; who includes Megatherion Four, Master Roberts, Ward and Lynch, Minnie Oscar Gray and W. T. Stephens and the trained dogs.—The Corinne Merriemakers in Cinderella for a week at the Academy.—The Ideals gave The Musketeers as never before sung in this city; exceedingly well.—This week's Lyceum bill is Snydam's gymnastics, James and Frankie Hall, Dolan Brothers, Smith and Leopold, West and Vray, Carson Brothers, Neoskalesta and Leon and others, with pantomime, Widdle Widdle, Maria Emore, late of Sparks, has contracted with Hayden and Davis for a term of years to play Chispa in Slason Thompson's California success.

I predict success for the undertaking. As noted in last week's MIRROR, the play has the elements of dramatic situations, sharp, clearly written dialogue, and is a true picture of California life.—Sig. Brignoli's benefit concert May 4 ought to be a success.—William Young, author of Pendragon, is in the city, and, assisted by J. G. Wilson, is writing a play to be produced at McVicker's in June. The plot is taken from one of George Sand's novels.—May 1, Mr. Jefferson at McVicker's for one week; same date at Hooley, B. W. P. and W.'s Minstrels; also Jay Rial's U. T. at the Grand; and at Haverly's One Hundred Wives.

## ALABAMA.

Montgomery. McDonald's Opera House (G. F. McDonald, manager): Tremaine's Sun-Pictures of

a Tour from New York to Jerusalem, 17th, night, to good houses.

Item: Montgomery Amateurs rendered Patience, 21st, at Montgomery Theatre, to crowded house.

## COLORADO.

## DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Oscar Wilde's second lecture was not well attended. This week a large business is being done by Leavitt's Giganteau Minstrels. Opened 17th in rainy weather to \$840. The business increased during the week. Januscheck billed for 24th. The management have wisely made a change in matinee prices. The best seats now being 75c, and reserved.

Palace Theatre (Ed. Chase, proprietor): Morton and Cassidy are the arrivals. Brice Brac is announced as a musical comedy interspersed with a very fine olio. A large business is always done through the week, and Saturday night it is almost impossible to get in after 8:30.

Items: B. P. O. of Elks, No. 17, was organized 16th. Greeting was telegraphed from all the Eastern lodges.—John W. Norton, manager, of St. Louis, and Pat Short, one of his assistants, are here.—Leavitt's Giganteau Minstrels were greatly delayed by snow in Utah, and played the opening night here without supper, only arriving in time for the curtain to rise.—The Klemeny concerts are drawing large and enthusiastic audiences to Armory Hall.

## CONNECTICUT.

## BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, manager): Passing Regiment was presented 19th. Hearts of Oak 20th to best house of the week. San Francisco Minstrels 21st to moderate house. Miss Ward gave Forget Me Not in a beautiful manner, 22d. Coming: Salisbury's Troubadours 26th; Buffalo Bill 28th.

## MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Collier's Banker's Daughter to a large audience 18th. Kiralfy Bros.' Black Crook to a good house. Birch and Backus' San Francisco Minstrels 22d to standing room only. Anna Dickinson in Hamlet booked for 29th.

Item: Ryan and Robinson's Circus 21st to good business.

## NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): The Kiralfy Brothers put on the Black Crook for four performances opening 17th, in a style excellent as spectacle we have ever seen there. The receipts were very large, the houses being packed. Kierne's Hearts of Oak 21st and 22d was the same pleasing performance, but business was not what it should have been. The Yale Glee Club and many professionals in town open 24th, giving three nights of Penikese, Buell's original operetta. The first day's sale was \$1,200. Troubadours return 27th; Maggie Mitchell 28th and 29th.

Grand Opera House (C. Peck, proprietor): Haverly's Mastodons gave a fine performance 18th to large house. Anna Dickinson as Hamlet 24th; Buffalo Bill 29th.

New Haven Opera House (Minnie Cummings, lessee): Passing Regiment filled the house 20th. The excellence of the cast obscured what merit there may be in the play.

American Theatre (Press Eldridge, manager): Good business as usual. C. L. Howard and Minnie Doyle in Mrs. Joshua Whitcomb are the strong points of this week. Also Specialty company No. 20.

Items: The Benton Brothers closed the Rink, and open 24th as a bicycle school. The Rink is included in W. E. White's Summer circuit.—Buffalo Bill will give a banquet here 29th, after the performance, which closes his season.—Ryan and Robinson's Circus gave two good shows 22d to the capacity of their tents.

## WATERBURY.

Opera House (Jean Jacques, manager): The Boston Theatre company 19th in The World to large audience. Coming: Buffalo Bill 26th; Maggie Mitchell 27th; Anna Dickinson 28th.

Items: Irving Hall will be occupied this week by Prof. Barry's Ghost Mystery.—Ryan and Robinson's Circus exhibits here on the 28th.

## DELAWARE.

## WILMINGTON.

Opera House (Jesse Baylis, manager): The Equine Paradox drew nearly 12,000 people to the performances last week. Nothing like it ever known in our amusement annals.

## DISTRICT OF COLUMBIA.

## WASHINGTON.

National Theatre (John W. Albaugh, manager): The Andran Comic Opera company to light business, last week, owing no doubt to the absence of Catherine Lewis which caused changes in operas and casts. Sales already large for farewells of Gerster and Kellogg, Monday, Tuesday and Wednesday of this week. Ada Gray in East Lynne balance of week. Hoey and Hardie's Child of State May 1.

Ford's Opera House (John T. Ford, manager): Minnie Palmer in My Sweetheart to fair business last week. An agreeable feature of the performance each evening were the violin solos of Max Bendix, a boy sixteen years old. Hess English Opera company this week.

Capital Theatre (Jake Budd, manager): The McAndrews Star Specialty company this week.

Items: Florence was in the city last week looking after "hat consulship."—The Pirates and Pinafore at Lincoln Hall, 28th and 29th, promises to be a success.—Herndon Marsell arrived yesterday to take part in the rehearsals.—Sara Maupenny who made a successful debut in Our Boys last week, has gone to New York to prepare for the stage.

## GEORGIA.

## ROME.

Nevin Opera House (M. A. Nevin, manager): Madison Square company in Hazel Kirke 19th to crowded house.

## ILLINOIS.

## BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Smith's Two Orphans 17th to a good house. Harry Webber in Nip and Tuck 19th to a very large audience. Hasenwinkle's Ideal company 21st to a fair house. Roland Reed May 17.

Durley Hall (Tillotson and Fell, manager): Joseph Jefferson is due May 9.

## DIXON.

Dixon Opera House (J. V. Thomas, man-

ager): Tilhe Stefany in A Celebrated Case 21st to good house.

## LINCOLN.

Gillet's Opera House (J. T. James, manager): The Madison Square 18th to a large and well-pleased audience. Booked: Corinne Opera company May 4; Barney's Minstrels and Silver Band 12th.

## QUINCY.

Opera House (Dr. P. A. Marks, manager): George H. Adams' Humpty Dumpty 20th to crowded house. The specialty portion of the programme was very clearly rendered. John McCullough 22d in Virginia to crowded house. Booked: Mitchell's Pleasure Party 24th; B. W. P. and W. Minstrels 26th; Hyde and Behman's Specialty combination 29th.

Item: John F. Carson, formerly a school-mate of McCullough, banqueting the latter at his palatial residence on East Main Street 22d. The most prominent people of this city and Hannibal also General Sheridan, participated.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Harry Webber in Nip and Tuck 15th to a light house. The Knights in Baron Rudolph 18th to a medium audience. A rainstorm kept a large number from attending. Smith's Two Orphans company 20th and 21st to light business. Geo. Adams' H. D. comes 22d; John McCullough 25th and 26th; Hyde and Behman's Specialty company 28th. Manager Freeman takes his annual benefit May 4, when the Strategists will appear.

Items: While here, Mr. and Mrs. George S. Knight and members of their company visited the tomb of Lincoln, and when just outside the cemetery on their return to town the horses to their carriage became frightened, broke loose and started for town on the gallop, leaving the party to make their way back over a rough road on foot.—Bells Bros.' Circus May 1. First of the season.

## INDIANA.

## FORT WAYNE.

Academy of Music (J. Scott, manager): Charlotte Thompson in Jane Eyre, supported by an admirable company, 18th. J. L. Wooderson as Jacob Buttercup, presented as next a piece of character work as one sees in years. William Yerrance, in the dual parts of Prof. Brockelhurst and Achille de Leon, is worthy of notice. Miss Thompson, as usual, presented a thorough and artistic conception of Jane Eyre. The house was large. Booked: Hyde and Behman's company 24th; Tony Denier's H. D. 29th; Boston Ideals in Patience May 2.

## INDIANAPOLIS.

English's Opera House (Will E. Hngwh, proprietor): Closed during past week. Jay Rial's U. T. C. billed for 27th, 28th and 29th.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Eric Bayley's Comedy company, 20th, 21st and 22d. The Colonel drew large and appreciative audiences. Lawrence Barrett opens a week's engagement, 24th; the advance sale indicates crowded houses.

Bijou Theatre (Robert Smith, proprietor): A good bill during the past week to full houses. Coming week, The Four Shamrocks, the Sunlin Brothers, Dan Sully, Alice Jackson, Morton and Bryant, Nellie Bryant and Rosa Martell.

Zoo: Business has been good the past week, and Manager Gilmore promises even greater attractions for this.

Items: The rebuilding of the Zoo is almost completed, and the little theatre presents a very attractive appearance.—W. O. Coup's Circus is billed for 26th.—George June, agent for Charlotte Thompson, was in the city last week, arranging for her appearance at the Grand.

## KOKOMO.

Opera House (H. E. Henderson, manager): Abercrombie's U. T. C. 18th to good business. Charlotte Thompson comes 20th.

## PERU.

Concord Theatre (L. M. Clark, manager): Boston Ideal U. T. C. 19th to a good house. Coming: Charlotte Thompson 27th.

Item: The masons have begun laying the foundation for Charles Emerick's new Opera House, to be completed by September next.

## RICHMOND.

Grand Opera House (Dobbin Bros., managers): Charlotte Thompson in Jane Eyre to a large and delighted audience, 17th, under the auspices of the Richmond Light Infantry. Jay Rial's U. T. C., 21st and 22d; house good. Wilbur Opera company in Olivette, 25th.

Opera House (H. M. Smith, manager): The Knights presented Baron Rudolph 20th to a large and appreciative audience. Jay Rial's Uncle Tom's Cabin booked for 25th and 26th.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): Business has been good the past week.

Items: John Robinson's Circus 19th to only fair business. Dan Rice was unable to appear in the ring on account of one of those eccentricities for which he is noted.—C. S. Sullivan, of Sullivan's Hibernian Blondes, wanted to secure a date for his show, but Manager Smith refused to let him have the house.

## IOWA.

## BURLINGTON.

New Opera House (George A. Duncan, manager): John McCullough in Gladiator 20th to a very fine audience. The honors were fairly shared by Edmund Collier. A packed house greeted Adams' H. D. troupe 19th. Next week's attractions are: B. W. P. and W. Minstrels 24th; Haverly's Strategists in a complimentary performance for the benefit of Manager Duncan 29th.

## CEDAR RAPIDS.

Greene's Opera House (C. O. Greene, Manager): John McCullough cancelled 17th; there being some difficulty regarding the price of admission. Manager Greene wished to put tickets at \$1 and McCullough wanted \$1.50. Booked: Mitchell's Pleasure Party 27th; Oscar Wilde 28th.

## COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The Frank A. Aiken Dramatic company closed a week's engagement 18th; not a very successful one. The company is first class and deserved better patronage. Haverly's Strategists are billed for 23d; Rents Minstrels 26th; B. W. P. and W.'s Minstrels May 4.

## DOUBQUE.

Opera House (Duncan and Waller, manager): The Florence Herbert Dramatic company opened 17th, for one week in Lost and Won, and continued with other well-known plays to fair business. Booked: Fred Ward May 1 and 2; Jane Combs 3d; Local 4th; Willie Edouin's Spark 8th; Dupres and Benedict's Minstrels 13th.



Item: Rumor has it that a new Opera House is to be built this summer.

# BRONX.

Kookoo Opera House (D. L. Hughes, manager): Janauschek as Deborah, 14th, to large audience. Dupres and Benedict's Minstrels, 17th, to big house. McCullough in Virginia, 21st, will draw fine audience. B. W. P. and W.'s Minstrels, 25th. Aldrich and Paroloe, who were booked for 27th, were released from engagement. Keene in Macbeth, 29th. Corinne Merriemakers booked for May 11, and Leavitt's Gigantean Minstrels, 17th.

# OTTUMWA.

Lewis Opera House (R. Sutton, manager): Dupres and Benedict's Minstrels 14th to good business. Booked: Haverly's Strategists 27th for Manager Sutton's benefit.

Item: Cooper, Jackson and Cas Circus May 5.

# KANSAS.

# EMPORIA.

Whitley Opera House (H. C. Whitley, manager): The Rentz Minstrels drew a good house 14th. Janauschek in Mother and Son 17th to a full house. Mine Janauschek and several of her company have invested two or three thousand dollars in real estate in our growing city.

# LAWRENCE.

Liberty Hall (J. P. Ross, manager): Rents' Minstrels 18th to good business. Many expected something nearer the variety order, but were disappointed. Oscar Wilde 21st to an ordinary house.

# LAVERGNE.

New Opera House (D. Atchison, manager): Haywood's Minstrels 18th to fair business. Oscar Wilde lectured on "Decorative Art" 19th to light business. Coming: Willie Edouin's Sparks 26th.

Opera House (A. F. Wood, manager): Leavitt's Rentz Minstrels gave a fair show 26th to big business. Coming: Janauschek May 18.

# TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Stevens' Jolly Bachelors filled the house 17th. Amy Gordon's singing deserves special mention. Leavitt's Rents Minstrels to large audience 19th. Oscar Wilde lectured 20th to small house.

Theatre Comique (W. M. Hawkins, manager): Full houses nightly. New people: Barrett Brothers and James Neary. Bartley and Fox re engaged.

# MAINE.

# BANGOR.

Bangor Opera House (Frank A. Owen, manager): Collier's Banker's Daughter company played to an overflowing house 20th, and gave a magnificent performance. Den Thompson May 1.

# PORTLAND.

New Portland Theatre (Frank Curtis, manager): The Kellogg-Brignoli Concert company 26th delighted critical, but small audience. The Professor and the Madison Square Theatre company drew three packed houses 21st and 23d, and the performance and company were both very superior.

Items: The advertising of The Professor in the daily papers was the biggest ever at tempted here—and it paid.—M. B. Snyder, formerly in the stock company of the old theatre, is a member of Collier's Banker's Daughter combination due here the 24th.

# MARYLAND.

# HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Only a Farmer's Daughter, with Adelaide Cherie and Bertha Welby in the cast, was presented here 17th to a fashionable audience. These ladies acquitted themselves creditably. C. L. Davis in Alvin Joslin 20th to a \$175 house.

# MASSACHUSETTS.

# FITCHBURG.

Opera House (A. Whitney, proprietor): Rice's Evangeline 17th to a fair house; Leavitt's Rents-Santley Novelty company 18th gave a fine performance to a good house; Hyde and Behman's Comedy company 19th to a good house; Lilliputian Opera company 23d, afternoon and evening, to good business in the afternoon, but poor in the evening. Booked: The World 25th by the Boston Theatre company; Danites 29th; Salsbury's Troubadours May 3.

# LYNN.

Music Hall: Madison Square company in The Professor 18th to fair audience; Hyde and Behman's Muldoon's Picnic, No. 1, 20th to fair business; Den Thompson 23d to the usual fall house. Coming: Kellogg-Brignoli Concert company 23d; Anthony and Ellis' U. T. C. 29th.

Item: Kitty O'Neil did not appear on the 26th with Hyde and Behman party, being obliged to return home through the death of a relative.

# LOWELL.

Huntington Hall (H. A. Rugg, manager): Anthony and Ellis' U. T. C., with Kittie Lougee as Topsy, 24th.

Music Hall (Simons and Emery, lessees): Charles Postelle as Mrs. Partington 29th.

# MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Genevieve Ward in Forget-Me-Not 17th to a good house. John T. Raymond 21st to a fair house.

# NEW BEDFORD.

Grand Opera House (A. S. Anthony, manager): Old Shipmates was well played 20th and 21st. Booked: Madison Square Theatre company in The Professor 25th; Union Square Theatre company in Banker's Daughter 27th; John T. Raymond 29th; Salsbury's Troubadours May 4.

# PITTSFIELD.

Academy of Music (C. P. Upson, manager): Rooms for Rent 18th to fair business; Skiff's Minstrels 20th to small business; Anna Dickinson in Hamlet 21st to good house.

# SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Herne's Hearts of Oak, 20th, to big house. Haverly's Mastodons, 26th, to immense house. Buffalo Bill, 21st, to good house. Passing Regiment, 22d, to fair house. Booked: Kellogg-Brignoli Concert, 24th; Evangeline, 25th; Anna Dickinson, 26th; Salsbury's Troubadours, 28th; Lillian Cleves Clarke Foote, 29th; Lotta, May 2; World, by Boston Theatre company, 4th and 6th.

# TAUNTON.

Music Hall (A. B. White, proprietor): Deaman Thompson in Joshua Whitecomb 18th to a large house.

# WORCESTER.

Music Hall (R. M. Reynolds, manager): Rents Santley Minstrels 17th to a large house. Barry and Fay's Muldoon's Picnic, aided by a good specialty corps, played to a good house 18th. Genevieve Ward in Forget-Me-Not 19th, won greater favor than ever before, and met with a hearty welcome. Buffalo Bill 20th had his usual generous patronage. He was presented with a basket of

flowers and an esthetic plaque by some of his Worcester friends. Hyde and Behman's Muldoon's Picnic 21st to a fair house. Coming: Haverly's Minstrels 27th—their last entertainment in this country before returning to England; Boston Theatre company in The World May 3; Tony Pastor's new company 4th; Maggie Mitchell 5th and 6th.

# MICHIGAN.

# DETROIT.

Whitney's Grand: Frank Mayo's return to his first love, Davy Crockett, was warmly welcomed by his Detroit admirers. Never was the play better acted, or a company superior to his present one selected to enact it. Kate Claxton followed for the latter half of the week in Two Orphans. This lady is also to be highly commended for the excellence of her company. Miss Claxton, though not by any means an actress of the first rank, yet always gives a satisfactory performance through the medium of a capable supporting company. Henrietta Vaders plays La Fochard, and plays it well, too. This lady's short lived starring tour seems to have done her no harm. This week Smith's U. T. C. will give us a dose.

Detroit Opera House: The Hanlons gave their original performance all the week to good houses.

Park Theatre: Hyde and Behman's Star company gave a fine show the past week. This week Frank Frayne's company in Mardo.

Items: Charles Percival Plunkett, an old and respected actor and manager, died in this city on the 18th inst. Congestion of the brain was the cause. He was sixty years old, and leaves seven children, all adults, and connected with the profession.—John L. Ashton returned from a thirty-two week's engagement with the Knights, and left at once to join Meredith's Ranch 10 company in Indiana.

# EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Aldrich and Parsloe in My Partner 10th; good house. Coming: Frank Mayo 24th; John McCullough May 1.

# GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): C. H. Smith's U. T. C. 15th to large business. Charlotte Thompson, 21st and 22d, supported by a fair company, played Jane Eyre and East Lynne to good houses. Booked: Frank Mayo in Davy Crockett 25th; Bartley Campbell's Galley Slave company 26th; John McCullough in The Gladiator May 1; Robson and Crane 2.

# KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Charlotte Thompson 19th in Jane Eyre to good business. Howarth's Hibernics booked for 22d; Galley Slave company 24th.

Item: Manager Solomon will soon put on the road an Uncle Tom company.

# MINNESOTA.

# MINNEAPOLIS.

Academy of Music: Little Concert company 14th to packed house. Booked: Little Concert company 18th; Robson and Crane 24th, 25th and 26th; Kennedy Family 28th; Evelyn's Sparks May 5 and 6.

Prince Opera House: Nothing booked beyond Renfrew. Closed during week.

Brown's Comique: William Sylvester, Gertie Harrington, Nellie Neville, to full houses during week.

# ST. PAUL.

Opera House (Charles Hains, manager): The Madison Square Theatre company, No. 2, in Hazel Kirke, 13th, closed a very successful engagement of three nights and matinee. Mile, Little sang in concert 20th, under the auspices of the Mendelssohn Club, to a large and fashionable audience. Mile, Little sang admirably and was greeted with hearty applause. Robson and Crane 27th to 29th.

Items: Belle Archer, Herbert Archer, Charles Wheatleigh, Yorke Stephens and Mrs. Ada Wight, of the Hazel Kirke party, were handsomely entertained by a party of English friends last Friday evening at a little supper given after the performance.—Large company of variety stars at Conley's to good houses.

# MISSOURI.

# HANNIBAL.

Mozart Hall (W. D. Waller, manager): Janauschek 15th, in Mother and Son, to only fair audience.

Items: Sells Brothers' Circus May 2.—Shirley Smith, now with Janauschek, will retire from the theatrical business after this season.

# RED LIA.

Smith's Opera House (George T. Brown & Co., managers): B. W. P. and W.'s Minstrels booked for 27th; Smith's Two Orphans 28th and 29th; Genevieve Rogers and Frank E. Aiken May 15, week.

# NEBRASKA.

# LINCOLN.

Opera House (Ed. A. Church, manager): Annie Morgan in dramatic recitation 15th to very light audience. The Frank E. Aiken and Genevieve Rogers company opened in Ticket of Leave Man 17th, for week, to light business. Booked: Rents Santley company 24th; Willie Edouin 28th; Lawrence Barrett May 18; Janauschek 16th.

Item: The much needed enlargement of the Opera House has at last assumed shape. J. M. McElfetric, the well known architect, has been employed by the owners, Messrs. Hall and Palmer, to draw up the necessary plans for the work.

# OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Booked: Stevens' Jolly Bachelors 21st and 22d; Haverly's Strategists 24th; Rents Minstrels 25th; Willie Edouin's Sparks combination 29th; My Partner May 1; Mitchell's Pleasure Party 5th and 6th.

# NEVADA.

# CARSON CITY.

Carson Opera House (John T. Preddey, manager): The box sheet for Rial's U. T. C. 17th and 18th is the best seen here this season.

Items: Mr. Murray, advance for Milton Nobles, who plays The Phoenix 27th, is now billing the town.—Callender's Minstrels here 25th.—Rial's U. T. C. plays back to California from Virginia City, and sails for Portland, Oregon, May 10.

# NEW HAMPSHIRE.

# PORTSMOUTH.

Music Hall: The Banker's Daughter 18th, to a good house. The Professor 20th by the Madison Square Theatre company to the best house of the season. John T. Raymond, as Fresh 23d, to a good house—its 410th representation. The Danites booked for May 2.

# NEW JERSEY.

# JERSEY CITY.

Academy of Music (W. H. Brown, man-

ager): Salsbury's company in Green Room Fun 17th, 18th and 19th to fair business; Haverly's Minstrels 20th to good house; Croesen's Celebrated Case combination 21st and 22d to fair business.

# ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Salsbury's Troubadours in Green Room Fun 22d, to a small but appreciative audience. Booked: Professor 28th by Madison Square company; Herrmann and company 29th.

Item: Henrietta Beebe, Joseph Camellas and Master Michael Banner will assist at the Mendelssohn Union Concert May 3.

# TRENTON.

Taylor Opera House (John Taylor, manager): Strakosch Italian Opera company, with Carrington as prima donna, 18th, to light house. Salsbury's Troubadours in Green Room Fun 20th to fair house.

Items: Royal Circus 17th was crowded both afternoon and evening, but gave the most miserable performance ever seen here.—Lester and Allen and Billy Carroll, now with Tony Pastor, propose to put a combination on the road next season.

# NEW YORK.

# ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Joseph Murphy in Kerry Gow 17th and 18th to good business. Benefit of Mrs. Leland 19th; Shaun Rhue was given to a large and enthusiastic audience. Mrs. Leland as Kate Donovan scored a success. It is gratifying to announce that the benefit was a success in every way, as the lady manager is deserving of praise for the manner in which this house has been conducted during the season. Haverly's Mastodons 21st and 22d were well received, and fully sustained their reputation. C. K. Haskell, the popular treasurer of the Leland, will be benefited 24th by the appearance of George Holland's company in The Colonel. Lotta in Bob for remainder of week.

Tweddle Hall (Wm. Appleton, Jr., manager): Sol Smith Russell in Edgewood Folks 17th to large house. Haverly's Minstrels 18th and 20th also to good business. Booked: Rice's Surprise Party 25th. Rhea 26th.

Music Hall (George E. Oliver, manager): Anna Dickinson 20th as Hamlet; and a very peculiar Hamlet it was. Receipts light. Rents Santley company 22d to fair house. Booked: Mahn's Comic Opera company 25th and 26th. Complimentary benefit to manager Oliver 27th, with Minnie Hank, Constantine Sternberg, pianist, and Mrs. Leland as attractions.

Levantine's Theatre (F. F. Levantine, manager): Maffitt and Bartholomew announced as principal attraction for week of 24th.

# BINGHAMTON.

Academy of Music (A. D. Turner, manager): Sol Smith Russell, 18th, to good house. Anna Dickinson in Hamlet, 19th, to large audience.

# ELMHURST.

Opera House (W. E. Bardwell, manager): Sol Smith Russell in Edgewood Folks, 19th, to fair audience. Booked: Mr. and Mrs. George S. Knight in Baron Rudolph, May 1. Items: Cole's Circus comes 25th—Forepaugh's Circus May 15.

# ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Anna Dickinson in Hamlet gave dis satisfaction 18th to a large house. Sol Smith Russell in Edgewood Folks 20th delighted a fair-sized audience.

Allen's Opera House (A. E. Allen, manager): Fay Templeton Opera company 20th to good business; audience well pleased with the entertainment. By request, the company will present Mascotte May 13. Geo. S. Knight booked for 26th. Hoey and Hardie May 17.

# KINGSTON.

Music Hall (W. H. Freer, manager): Rooms for Rent party played 17th to a fine house, giving an excellent performance. Snelbaker's Majestics 19th to a fine house. Hyde and Behman's Muldoon's Blunder company, with the general Harry Edgerton in advance, will appear 27th.

Opera House: Sol Smith Russell in Edgewood Folks 25th. Booked: Baird's Minstrels May 2; Madison Square Theatre company in Hazel Kirke 20th; Kate Claxton in Two Orphans 26th.

Items: The Grand Trunk ticket office is the most popular place for reserved seats.—The O. and L. C. R. R. is offering special dramatic rates for troupes going east.—Since this town has got into your columns a demand for THE MIRROR has set in.—An excellent orchestra has been organized here.

# OWEGO.

Academy of Music (W. B. Phelps, manager): George Holland in The Colonel drew a light house 17th; performance good. Lotta in Bob 20th to the finest house of the season. Prof. Cromwell's Tours of Europe 24th, week.

# OWEGO.

Wilson Hall (S. F. Fairchild, manager): Ada Gray in East Lynne, 20th, to a good house.

# POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Rents-Santley Burlesque company gave an excellent performance 21st to large business. Anna Dickinson in Hamlet 23d to good business. Booked: Mahn's Comic Opera company May 2; Madison Square Theatre company in The Professor 5th; Union Square Theatre company in East Lynne 15th.

# ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): Lotta in Bob 18th and 19th to crowded houses. Haverly's Opera company did a fairly good business remainder of the week with Patience and Mascotte. Booked: Haverly's Minstrels 27th; M. B. Curtis 28th and 29th.

Grand Opera House (Joseph Gobay, manager): Rice's Surprise Party 21st and 22d to light houses. Booked: T-m Thumb's combination 24th, week.

# RODOUT.

Sampson Opera House (Phil Sampson, proprietor): Hi Henry's Minstrels 21st to good house. Booked: Sol Smith Russell 29th; Helen Coleman's Widow Bedott company May 5; Lillian Cleves Foote 22d.

# SYRACUSE.

Grand Opera House (L. E. Weed, manager): The Yokes Family in Belles of the Kitchen, 17th, to a large audience. The Colonel, by George Holland and company, 18th and 19th, to poor house. Rice's Opera Comique company in Patience, 20th, to good houses. Lotta as Bob, 21st and 22d, to crowded houses.

Item: On Mr. Holland's arrival in Syracuse he learned that the Women's Auxiliary of the Y. M. C. A. were to hold an Author's Carnival. Thinking to aid them, he kindly

offered to attend with some of his company after the conclusion of his own performance, and render a few selections at their entertainment. The ladies gladly accepted the offer, but the officers of the Y. M. C. A., struck with horror at the thought of a strolling player desecrating their hall, sent him word that he was not wanted, and also in the evening placed a transparency at the entrance to their rooms stating that Mr. Holland would not appear there. Mr. Holland is the son of the actor who was buried by the pastor of the Little Church Around the Corner, after the refusal of the rites by some more prominent divines, and whose funeral has given that church a worldwide reputation.

# TROY.

Griswold Opera House (S. M. Hickey, manager): Haverly's Opera company had large houses 17th and 18th; the Rents-Santley Minstrels held forth 19th to a goodly audience, as did also Joseph Murphy 20th, 21st and 22d. Coming: Haverly's Minstrels 24th; Rice's Evangeline company 25th, 26th and 27th; Rice's Surprise Party 28th and 29th; M. B. Curtis' Sam'l of Posen May 2 and 3.

Rand's Opera House (Preston and Power, managers): Haverly's Operatic Minstrels appeared 21st and 22d to fair business. Coming: The Danichefs company 24th, 25th and 26th.

# UTICA.

Utica Opera House (Theo. L. Yates, manager): Haverly's Minstrels to good business, 17th and 18th; Mahn's Comic Opera company in Boccaccio, 28th, to a very light audience. Booked: Lotta as Bob, 24th; Haverly's Mastodons, 25th; M. B. Curtis in Sam'l Posen, May 1; the Tourists, 2d; San Francisco Minstrels, 4th.

Item: Sam Hague and his company were handsomely entertained by their friends during their stay in Utica.

# OHIO.

# CANTON.

Opera House (Louis Schaefer, proprietor): Lee and Rix's Celebrated Case combination 15th; fine business. Hyde and Behman's Muldoon's Picnic to same; entertainment did not please the audience. Tony Denier's H. D. filled the house to overflowing 21st. Coming: C. H. Smith's U. T. C. 27th; Wilbur Comic Opera company May 3.

# CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Closed week of 17th. Joe Jefferson 24th in Rivals and Rip Van Winkle. United Mastodons May 1, 2 and 3. Boston Ideals 4th, 5th and 6th.

Academy of Music (John A. Ellis, manager): Harry Miner's Comedy Four had big houses 17th, 18th and 19th. The olio is enlivened by some good variety people, and the Comedy Four appear in an amusing afterpiece. Hoey and Hardie in Child of the State and a Priest's Vow filled out the week to fair attendance. The latter is a recent translation from the French by Geo. Hoey, and a play of thrilling interest. Its climaxes were grand and the principals warmly applauded. Booked: Lillian Cleves 24th, 25th and 26th; Kate Claxton 27th, 28th and 29th. Frank Frayne May 1.

Items: Large excursion parties are coming to the May Festival from surrounding towns. Manager Hanna has charge of the box sheets.—Hoey and Hardie play in Pittsburgh this week and Washington next. They open in San Francisco June 26. It is their intention to place two companies on the road next season.—A grand Fancy Dress Carnival at the Rink 29th.—Cole's Circus May 1 and 2, and Batchelder and Doris, and Coup's later in the month.—James A. Curran is at home, having closed his season with Fred Warde.—The Leader came out Saturday with some horribly engraved wood cuts of the May Festival soloists. The latter ought to sue for damages.—Mrs. Wright, aunt of Alice Wright, the young suicide, was in town 18th, and visited the grave of her unfortunate niece.—A. C. Abrams and F. L. Staley was here 1st week.

# COLUMBUS.

Grand Opera House (Col. Theo. Morris, manager): Smith's Double U. T. C. played 21st and 22d to very large business. Booked: Ford's Opera company May 1 and 2; Eric Bayley's Colonel to follow.

Comstock's Opera House (F. A. Comstock, manager): Lee and Rix company played A Celebrated Case 21st and 22d to light business. Booked: Boston Ideal U. T. C. 24th and 25th; Rooms for Rent 26th and 27th; Harry Meredith, in Ranch 10, 28th and 29th.

Items: C. H. Smith, who manages five combinations, came down from Chicago to visit his Uncle Tom's 22d.—Kit Clarke is in town; the Consolidated Mastodons will be here May 4.—The Furnished Rooms company has some of the most attractive printing seen here this season.—Oscar Wilde will deliver his new lecture on "Art Decoration" at Comstock's the first week in May.—Sam Lucas and the jubilee singers of Smith's company gave a sacred concert at the Grand 23d.—Sells Brother's Circus got a splendid send off here 19th and 20th, in spite of the bad weather.

# CHILLICOTHE.

Masonic Opera House (Phil Kleir, manager): Only a Farmer's Daughter 22d to a large audience; company and play the best that has ever visited our city. Should they return they may look for a packed house.

Alvin Joslin May 11.

Items: Barney McAuley 20th to a fair audience. Less said the better.—The Masonic Opera House will be seated with opera chairs the coming season. It will be under the management of Klein, Wilson & Co.

# FINDLAY.



# NEW YORK MIRROR

FOUNDED IN 1882 BY GEORGE P. MORRIS AND N. F. WILLS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,  
EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY,  
PROPRIETORS.

## SUBSCRIPTION.

One year.....\$4.00; Six months.....\$2.00

ADVERTISING.—Fifteen cents per line. Professional Cards, \$3 per quarter. Translated advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLES & Co., American Exchange, 449 Strand, London, W. C., and the AMERICAN EXCHANGE IN PARIS, 35 BOULEVARD DES CAPUCINES, PARIS, where THE MIRROR is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER."

NEW YORK. . . . . APRIL 29, 1882.

## Mirror Letter-List.

Arnold, Josie	Janaushek, Mme.
Arthur, Paul	Leonzo, Harry
Adele, Helen	Lester, Billy
Alliger, James H.	Lorraine, Emma
Aveling, Mrs. Henry	Leland, Matt
Bell, Arthur	Leach, Phineas
Bishop, C. J.	Lewis, William M.
Booth, Agnes	Lytell, W. H.
Burkley, John W.	McCullough, John (2)
Besch, Charles W.	Morris, Jas. Arnold
Baker, Annie	Morse, Juliet T.
Brown, George W.	Mahn, H. B.
Billini, Laura	Merion, C.
Barrett, Lawrence	Maylin, Joseph P.
Buller, Hilora, E.	Mittell, W. C.
Baldwin, Ada S.	Mordaunt, Frank
Benton, W. G.	Malone, John T. (?)
Banga, Frank	Menden, Nellie
Buller, Fessie	Mallor, John, Jr.
Barton, Fred. B.	McCormick, J. S.
Barnes Elliott	Mackaye, Steele (1)
Beard, Frank	Mitchell, J. J.
Book, Fred	Oates, Alice (2)
Carson, Emma	Ogden, Josh E.
Cannon, M. F.	Olla, Clara
Chiscola, Manager	Prescott, Marie
Chester, Marie	Paulding, Fred
Chapin, Charles E.	Pulsifer, Chaucey
Cleveland, Emma	Primmer, G. H.
Crabtree, George	Palmer, Minnie
Colton, Harry	Peake, Louisa
Orrington, Abbie	Pendleton, Frank
Chase, Clara J.	Pont, F. W.
Chesler, Amy	Quigg, J. Travis
Clapham, Harry	Robertson, S.
Cavendish, Ada, 2	Russell, S. Vincent
Coombs, Jane, 2	Reeves, Alex
Cohen, Sidney (2)	Rhinehart, Prof. S.
Crompton, W. H.	Reynolds, John T.
Chase, Arthur B.	Rhea, Mima
Croscon, Manager	Rogers, Jno. R.
China, Prof. F.	Reed, Roland
Conner, Wm. M.	Raymond, Louise
Dickson, O. H.	Reynolds, Sidney
Don, Laura	Scheuer, Chas.
Duffield, Harry	Smith, Florence
Davis, O. L.	Small, E.
Dayton, Lillian	Stuart, E. M.
DeBonas, John	Stevens, Ed. A., 2
DeLaven, Claude	Shields, Tilly
Eytinge, Harry	Stockton, Richard
Edwards, Will	Shea, John
Elliott, Wm. J.	Skinner, Otis
Eytinge, Rose (2)	Stevens, Kate
Fallon, Emma	Tillotson, J. K.
Fechter-Price, Lizzie	Titus, Tracy W.
Ferguson, Mattie D.	Thompson, Den, 2
Fiske, Moss	Tanner, Rose
Farmer, Harry (2)	Travers, Helen
Greaves, Estelle	Taylor, E. L.
Garthwaite, Fanny	Ulmer, George
Grau, Mr.	Van Huycke, Miss S.
Gotthold, J. N.	Vandyke, Elma
Gorman, Manager	Vernon, Selma
Gristle, Charles E. (2)	Vokes, Family
Galvin, Mary	Williams, H. A. B.
Gaylor, Charles	Whitehead, Ed. J.
Irving, Harry	Wilson Godfrey
Hay, J. L.	Woodson, J. L.
Herrmann, Prof.	Willie Edouard comp'y
Howitt, Belle	Woodhull, H. S.
Harris, Hamilton	Wolfsohn, Henry
Hayden, W. R.	Williams, Frank (4)
Hatton, Ella	Wiley, Lem
Holloban, J. M.	Wobler, E. T.
Hank, Minnie	Wall, Mrs. Annie
Howell, E. C.	Watkins, Rose H.
	Warner, H. B.

The New York Mirror has the  
Largest Dramatic Circulation  
in America.

## Actors Who Object.

There are all sorts of rumors afloat about the Union Square company's trip to California, which, if true, look as if Mr. Palmer possibly might not send them out. It is said the people are dissatisfied because their manager contracted for their appearance in San Francisco without consulting them. When notified of the trip, they are charged with protesting against what they call unprofessional treatment, and several of the principals bluntly refuse to go at all unless they are paid increased salaries.

Mr. Palmer has signed with Mr. McConnell, and he has got to produce his company in 'Frisco on August 7. We think there will be little difficulty in appeasing the wounded feelings of the mutineers. Their position does not seem tenable—actors, as a rule, are glad enough to get work during the vacation at Summer salaries, and we do not see why the Square people should object to receive the same sum that they earn during the regular season for this extra period.

Admitting the truth of the reports referred to, suppose Mr. Palmer did bargain to send out his company without asking their leave, and suppose this was "unprofessional," then why should the actors stop and quibble over a mere matter of politeness? The chance of filling in an idle spot in the year at terms they are accustomed to receive at the busy time, should gratify

rather than displease even the artists of the Union Square Theatre, and it is probable their manager took this for granted when he accepted Mr. McConnell's guarantee of a handsome certainty to visit the Pacific Coast.

It is a very fine thing to be a money-making manager; but sometimes it is infinitely less bothersome and more agreeable to be engaged in some other business—journalism for instance.

## How the Copyright Question Looks.

As the elementary foundation on which to build a Reform in Copyright, we reaffirm a recent dictum of THE MIRROR, that the purpose of an efficient Act is to secure for plays the same legal recognition as property which is now extended to watches and to land. As MSS. they are as much personal property as a watch; as copyrighted works, they are as much real property as a piece of land. When it is understood that anybody who steals a play will be punished by the same law and in the same manner as the purloiner of any other kind of property, then, and not till then, will the honest members of the profession be safe. In an essay just republished, Matthew Arnold expresses a hope that Americans will come to some agreement in regard to copyright. While applauding the French system of organizing the theatre, he proceeds to point out that the English stage owes its days of power and greatness to the essays in the direction of organization made by the so-called patent theatres. Now, what is the basis of organization? Protection. And for protection with us just now is required a stringent Dramatic Copyright Law. An essential to an improved American stage is a supply of original American plays, over which the owners, authors, managers and actors shall have perfect command, so that they shall be fully protected and amply rewarded for the production of such plays. That the public's growing more sensitive to the value of ideas and the rightful ownership of intellectual property is indicated in more than one recent occurrence. We have announced, as part of a Western project, that a fund of \$43,000 has been subscribed, the entire sum to be expended upon reproduction of dramas. This is followed a little later by the announcement of a newly-organized company: "We will have a dramatic department with a first-class company, and have decided to present none other than plays by dramatists residing in the United States." That the awakened conscience includes the Church appears from the newspaper statement of the other day, that in one of the principal Western cities there is much excitement over a report that a reverend gentleman, pastor of a leading body of religionists, has been requested to resign on account of plagiarism. This is, we believe, the first distinct recognition of literary property in that shape in the United States. In order to satisfy themselves of the character of the charge, several members had stenographic reports made for the purpose of comparison. The parson was confronted with proofs of plagiarism and allowed to resign. If this scrutiny was enforced upon so-called original plays produced in this city and throughout the country, might there not be a fearful thinning out and a terrible disbandment of black sheep?

To come to the question of practical redress on a large scale, we may state that a project for a copyright treaty between the United States and Great Britain was submitted to the State Department some time ago by certain American authors, backed by a conspicuous publishing interest. Such a treaty must necessarily carry with it the vital dramatic protection which we urge. A counter project has been presented by the British minister in Washington, and it is now pretty generally admitted that policy and justice on both sides of the ocean demand that the authors of each country should receive in the other the same protection that they receive in their own.

The imminent question just now is, how is this to be attained? The proposal of the Hon. Leon S. Abbot to the late dramatists' meeting seems to be practicable; namely—a special enactment by the United States Congress abrogating what is called "stage-right"—with the added clause before suggested by THE MIRROR, of a criminal penalty for any violation of the absolute, exclusive, entire and manifold right in plays of the lawful proprietor thereof.

As conclusions to be reached by the operation of such a law, we may refer to the effect already achieved by the new international Copyright Act between England and France, which has compelled English managers to pay almost as much for the French article as they would have to pay for the home-made one, and the consequence, as observed by an English playwright, is that the English dramatist has something like a fair chance at last.

An American journalist speculates in the same direction, in regard to the effect of a similar enactment here. A fresh impetus will be given to the American drama, because a demand for plays by Americans will ensue as soon as the free performance of English works is legally prohibited and the dramatic writers of both countries are given a fair field and no favor.

In the meantime, it is to be borne in mind that we are thought of in high quarters, and that the President in his Annual Message has announced that negotiations for an International Copyright Convention are in hopeful progress.

## Alexander Kaufman.

An excellent picture of Alexander Kaufman appears on our front page. This gentleman is not a novice as some people suppose. He played old men—the line of parts which he exclusively essays—eight years on the German and French stage before making his appearance in this country. Mr. Kaufman will star next season in a new play by Fred Marsden, specially written to suit his talents.

## Personal.



ELLISLER.—Effie Ellsler leaves Saturday for San Francisco. She has played Hazel Kirke incessantly for three years. A needed rest will be taken in June, after which she will resume the part with which her name is identified all over the country.

HILL.—J. M. Hill went over to Boston last week on business. He returned Tuesday.

ROGERS.—Jno. R. Rogers has closed his season, and is in this city, a guest at the Westminster.

KEYS.—It is rumored that Ed. S. Keys, manager of Haverly's Brooklyn Theatre, will resign at the end of the present season.

MORDAUNT.—Frank Mordaunt reached the city yesterday. He is selecting people to support him during his New York engagement.

FILKINS.—Col. Robert Filkins made his appearance at the Madison Square Theatre yesterday, where he will for the present make his headquarters.

HAVERLY.—J. H. Haverly has cabled Harry Mann to investigate the rumor of his death and find out who started it. Harry is hard at work so doing.

FARRELL.—J. Frank, agent of John T. Raymond, arrived in the city Tuesday night looking as bright and fresh as a daisy. He is, in fact, becoming quite too-too.

STETSON.—John Stetson has at last secured the lease of Booth's Theatre for another year, and will open the next season about September 1, with a spectacular melodrama.

MAGINLEY.—Ben Maginley, one of J. M. Hill's many stars, will open in his new play, by A. P. Schwartz, of the Philadelphia Evening Telegraph, at the Brooklyn Grand Opera House, May 15.

ELMORE.—Florence Elmore has just closed her first season in the legitimate with Fred Ward, and arrived in the city on Sunday. She has been successful, and has received several offers for next season.

LEWIS.—Jeffreys Lewis will star next season in Belasco's play, La Belle Russe. Her performance was more sensational than Rose Coghlan's will be; but she made the hit of her line in the part in San Francisco.

VENN.—Topsy Venn has rejoined Rice's Surprise Party. The company's baggage was attached at Rochester last week; but the matter was settled. The cause was the non-arrival of a draft from Mr. Rice.

SALVINI.—A few weeks since it was given out that young Salvini had been engaged for three years by Manager Palmer, of the Union Square. This is untrue. J. M. Hill has engaged him to support Margaret Mather next season.

EDITORS.—Charles Frohman yesterday telegraphed the Press Association of Texas, now in session at Houston, an invitation to attend the Callender Minstrel performance in San Francisco, to which city the Association excurt at the close of their meeting.

LEE.—Twice last week Harry Lee was called upon suddenly to play Eben Plympton's part of Dave Hardy in Esmeralda at

the Madison Square. Plympton is having some sort of serious trouble with his eyes. This week he is entirely unable to act.

FREEMAN.—Max Freeman is rehearsing the Union Square company for their Boston opening in Daniel Rochat. He has entire charge of the stage, and although Far From the Madding Crowd has failed, his excellent stage management is discernible throughout.

DEEVES.—Officer William B. Deeves, of the Eighteenth Police Precinct, sold two hundred and ninety-one tickets for the Actors' Fund benefits—by far the largest number disposed of by any single officer. He should be given either a medal or the freedom of the theatres for a season.

CARLETON.—There is a painful rumor among the attaches of the Standard that in the new piece which Gilbert and Sullivan are preparing for W. L. Carleton, that gentleman will actually sing in comprehensible English so as to be understood by the audience. Malicious rumor only.

CRISP.—Harry Crisp, of the World Company No. 1, is lying very ill with pneumonia in Chicago. At one time his life was despaired of; but the watchful care and nursing of his wife and the attendance of a good physician seem to be having a beneficial effect, and he will soon be well.

MESTAYER.—Emily Mestayer, one of the best known ladies in the profession several years ago, died at her residence Tuesday, and will be buried from the Little Church Around the Corner to-day. She was the mother of William Mestayer, of the Tourists, and an aunt of Charles R. Thorne, Jr., and belonged to a strictly theatrical family.

ENGLISH.—Will E., manager of English's Opera House at Indianapolis, is a candidate for Congress. He is the son of the gentleman who was a candidate for Vice President on the Hancock ticket in 1880. If Mr. English goes to Congress it is probable that he, being "one of us," may be brought to a realizing sense of the necessity for a good copyright law.

BANCROFT.—A snobbish correspondent of the Tribune describes, with evident self-satisfaction as showing his intimacy with Mr. and Mrs. Bancroft, the London managers who have been running Ours for years, "a Sunday dinner at their pretty house in Cavendish Square," where "the table was literally garni de fleurs," and which "gathering was remarkable for the celebrities" present, including the Prince of Wales. And he adds that on leaving his fair hostess the Prince wrote in her album "the royal inscription," so the snobsays, "Not 'Ours,' but yours truly, Albert Edward."

## The Actors' Fund.

Another boom is given to the Actors' Fund this week, and we are pleased to be able to herald the news to the profession who are so much interested in the progress and fulfillment of the designs of the Fund. By reference to our last page an advertisement will be found which announces the proposed benefit of Miss Fanny Davenport to be given at the Grand Opera House on the afternoon of May 10, the gross receipts of which will go to the Fund, and will, beyond a doubt, swell it very materially. The play has not, as yet, been decided upon, but anything in Miss Davenport's repertoire will be good, and the house cannot fail of being large. The following letter from Miss Davenport was received by the editor yesterday:

PITTSBURG, Pa., April 24, 1882.

EDITOR NEW YORK MIRROR:  
I have just heard from Miss Anderson. She is getting up a performance herself, so cannot assist me. My opinion of the last agitation in the Fund business is this: All the profession should have a vote as to what should be done. They were the cause of the effect, and a committee of three might be chosen by their votes to decide all important questions. At any rate something should be done, and at once.

Yours,  
FANNY DAVENPORT.

No doubt Miss Davenport's suggestions will receive proper attention, and as a meeting of the committee on organization is to be held to-day, these matters will all of necessity be brought before them.

MISS MARY ANDERSON.

Miss Mary Anderson has forwarded to Mr. A. M. Palmer, the Treasurer of the Fund, five hundred dollars (\$500) as her contribution to the Fund. This donation was accompanied by a letter from Miss Anderson, in which she promises to do more anon.

Mr. Edward Wodiska writes a very strong letter to the editor of THE MIRROR endorsing the Fund, and offering his services for Miss Davenport's coming benefit, or at any other time he may be called upon.

MIRROR CORRESPONDENTS.

The following from one of our numerous correspondents will be read by the profession with interest, as it shows that our correspondents are interested in the Fund:

ATHENS, Ga., April 19, 1882.

EDITOR NEW YORK MIRROR:  
DEAR SIR:—The magnanimous action of the professional fraternity and the public in creating the Actors' Fund is praiseworthy beyond degree. Could not this fund be largely supplemented by a contribution from the correspondents of THE MIRROR? I would respectfully beg to make the suggestion that each of the above-named contribute the sum of one dollar, to be designated as the "contribution from THE MIRROR correspondents." I hold myself in readiness to deposit my mite.

Very respectfully,  
GEORGE H. PALMER.

Action such as this on the part of our correspondents would be very creditable to them and pleasing to all professionals, though that is a matter with each individual, and we can only say that we will turn over to the Treasurer of the Fund any amounts they may forward us.

IN ENGLAND.

We clip from last week's Spirit of the Times the following, which fully explains itself:

"We have received from Henry Irving, the leading manager and actor of England, the following delightful letter in response to our suggestion that the profession would be pleased to have him act as Honorary Trustee for England of the Actors' Fund, to be consulted by cable, whenever necessary, in regard to the professional standing of English applicants for relief. We have forwarded the original of the letter to the Board of Managers, so that the appointment of Mr. Irving, which is already ratified by the whole profession, may be formally confirmed:

"15 GRAFTON STREET, April 4.

"MY DEAR SPIRIT:—Nothing will give me greater pleasure than to do all in my power to aid your admirable project. I shall gladly accept the post of Honorary Trustee for England."

"The ordinary sources of help often fail to satisfy the most pressing demands, and what is wanted is a great Fund which will assist the needy whether they subscribe to it or not, without the slightest reference to the cause of their poverty."

"Of course, we shall be told that by this system we shall encourage the undeserving, and so forth; but 'Treat every man after his deserts'—an excellent motto, by the way, for a fund like yours."

"With the most cordial good wishes for the success of the Fund, believe me,  
"Yours very truly,  
"HENRY IRVING."

THE SAN FRANCISCO BENEFIT.

Before leaving the East for California, Mr. Nat C. Goodwin stated that he intended giving a benefit in San Francisco for the Fund, and would make it a "bumper." It was a "bumper," as the telegram below from Marcus Mayer, will show.

Mr. Goodwin, by his efforts, raised a committee, and secured the co-operation of Messrs. Comley and Barton and the theatre and newspaper people; the benefit was given, and the money is on its way to New York.

Yesterday morning the editor of this paper received the following telegram, giving the result of the benefit:

SAN FRANCISCO, Cal.,

April 25, 1882.

H. G. FISKE,

Editor N. Y. MIRROR:

Benefit given to-day by Nat Goodwin and Comley and Barton for Actors' Fund realized sixteen hundred dollars. May run two hundred more. No expenses.

MARCUS R. MAYER,

Secretary of Committee.

THE GROSS.

In addition to the above, there is still about \$200 to come from Mr. John Ellsler, manager of the Opera House at Pittsburgh, which amount represents Mr. Ellsler's share of the receipts of the Emmet performance for the benefit of the Fund, and which Mr. Ellsler has donated to the Fund. This will swell the grand total received to date to \$38,882.30. This is splendid—perfectly splendid—and it is hoped the sum of \$50,000 will be reached before this season finally closes.

## Raymond's Season.

"Our season has been a very prosperous one," remarked John T. Raymond's agent, Frank Farrell. "We have been out thirty-five weeks, and have made over \$40,000 profit. Fresh has proved a good card."

"Will Mr. Raymond confine his efforts to Fresh next season?"

"No, not entirely. Brooks and Dickson will give him two new comedies. He will occasionally produce Fresh and Sellers. The latter is still very popular."

"Some of Raymond's success is due to Mr. Havlin's management, is it not?"

"Oh, yes. He has contributed much to the success of the season. Brooks and Dickson lose a good man when he goes; yet he will do better with Minnie Maddern next season."

"When will Raymond's season end?"

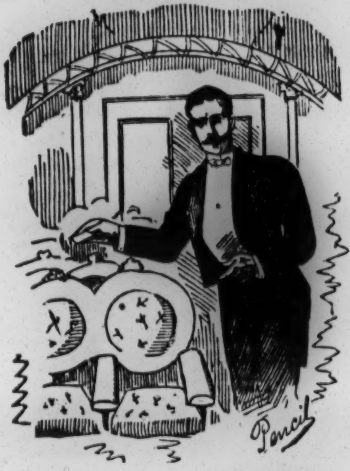
"About June 1. We take a rest week of May 8, and on the 15th open at Niblo's. I go with Lawrence Barrett next season."

## 13.

Frank L. Gardner has become so superstitious concerning the number 13, that he has dropped the L. from his name, and is now spending his spare moments hunting from the list of professionals those having that supposed-to-be unlucky number of letters in their names. Yesterday he showed us the list, from which we take the following: Lester Wallack, Steele Mackaye, Anna Dickinson, Lotta Crabtree, Frank Mordaunt, Marie Prescott, Joseph K. Emmet, Genevieve Ward, Charles L. Davis, Kate Castleton, George S. Knight, Robert Pateman, Elliott Barnes, George Holland, Louise Raymond, Jennie Yeamans, Alice Hastings, Bessie Darling, Hyde and Behman, Lillian Cleves, Alice Harrison, Louis Harrison, Louise Dempsey, Minnie Maddern, Sara Bernhardt, James B. Dickson, Robert Filkins, Robert G. Morris, Wm. H. Strickland, Sam E. Wetherell, George Stanhope, Frank L. Goodwin, George W. Farron, Harry J. Clapham, Alfred Cellier, Ernest Stanley, and he ended the list with Booth's Theatre, The White Slave, Lights' O' London, Legion of Honor and NEW YORK MIRROR. Some of our luckiest professionals are embraced in the list, thus proving that the dreaded number is not always symbolical of bad luck.



## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOST.

The purser of the *Calico*, Mr. Litchfield, who has just arrived in port, called to tell me something of Haverly's trip across on that ship, which may interest my readers. After the second day J. H. Haverly did not appear at table. "He was very 'seedy' indeed," says my informant, "and Mrs. Haverly ascribed his weak condition to the three years of constant mental anxiety through which he has passed." At Queenstown Haverly felt he would like to stand on terra firma again, and he left the *Calico*, taking the usual tour through Cork, the lakes of Killarney, Dublin, and up to the Giants' Causeway. At Liverpool, Saker, the manager of a theatre there, and a party of friends came down to the "stage" to welcome the great American manager. They had prepared a banquet in his honor, and were disappointed at his non arrival. He is now in London.

The manager of Baird's Minstrels is a candid man. Among the executive staff published at the foot of his small bills, I notice in bold type the line, "William A. Torrey, ticket speculator." There's nothing frigid about that, eh?

While everyone is attacking the theatre ticket speculators, would it not be well for someone to point out the difference between such legitimate dealers as McBride and Tyson, who accommodate the public, and the street peddlers who hang about doors of the theatres, and who are nuisances? Tyson, McBride and Rullman, have together invested \$20,000 in tickets for the May Music Festival, entirely at their own risk, for these tickets are not returnable. Their speculation is quite business like. They sell seats at an advance, and are relatively in the same position to the public as the brokers are to the stock market. They have regular patrons who would not buy direct from the Festival ticket-office, and others can purchase of them without encountering the crowds and the rude insolence of the employees around the place where the tickets are disposed of by the Festival people themselves.

This week THE MIRROR's advertising columns again show the remarkably early preparations managers are making for next season. The month of April is usually quiet so far as dramatic advertising matters are concerned; a lull comes because managers defer their announcements until the actual close of the season. This year it is different. Our business columns are over-crowded. Such early activity is a good sign for '82 and '83. Won't our patrons be so good as to send their favors in earlier, so that their advertisements can be classified or at least guaranteed? A large number of favors came in too late for insertion this week.

## Was it Schwab?

The published escapades of the confidence man, Maurice Alfred Schwab, now in the Tombs for defrauding Miss Lewis, are well known to the profession, and have brought down on his head anathemas from various sources, as well as charges of multitudinous swindles.

Yesterday a reporter of THE MIRROR heard of another swindle of the same sort, and at once proceeded to investigate. It seems that about two weeks since a man called on Mrs. Vandenhoff, the teacher of elocution, at 1270 Broadway, and representing himself as Mr. Chase, of the Chase Brothers, managers of Madame Rhea, wanted to know if she could recommend to him any nice young lady to play the part of Michette in Camille, saying that he had been recommended to her for such a person. He said that he did not go to a dramatic agency because he could not depend on the people they would furnish him, and Madame Rhea wanted a lady of whom she could make a companion and friend as well as a member of the company; she was very particular as to the kind of person she took.

Mrs. Vandenhoff had a pupil, a Miss Morehouse, of Lansing, Mich., who was young, pretty, talented, and of the highest respectability, though not overburdened with money. All was satisfactory to "Mr. Chase," except the last statement, as the lady would have to have wardrobe, and must pay for it

herself. This she could not do. He then offered to buy her wardrobe and take the money out of her salary by weekly payments. This was agreed to, and all preliminaries were arranged to leave for Pittsburg, where the company were playing.

Mrs. Morehouse, the young lady's mother, wore a gold watch, and "Mr. Chase" told her it would be absolutely necessary for her daughter to be provided with one like it, and if she would let him have hers he would get a gold chatelaine, and it would be very nice for the young lady to wear. This was refused, and the watch was saved. He then said that the young lady must have a traveling ulster and must get it herself. She told him she had no money, but could probably borrow it, and did borrow six dollars, which "Mr. Chase" took, saying the ulster would cost ten dollars, but that he would pay the other four dollars.

He then left to buy the ulster, but has not yet returned, because, it is supposed, he cannot get through the bars that shut him up in the Tombs.

The reporter called on Mrs. Morehouse and obtained the facts as above, and then called at the Tombs, where Schwab denied them, saying that he had never heard of any of the people. The reporter will be sent with Mrs. Morehouse and her daughter to visit the Tombs to-day and try to identify Schwab as the "Mr. Chase," and if they succeed a charge will at once be made against him, and the case will be pressed as far as the law will permit. Such people are only fit for the penitentiary, and all sufferers from their dealings owe it to the community to make every effort to convict them.

## An American Comic Opera.

The manager of the Kate Castleton All at Sea company is negotiating for the purchase of a two-act comic opera entitled *The Highland Lights*, which was noticed at some length in THE MIRROR at the time of its publication a year ago. The scene, as well as words of the opera, and a novel stage effect with calcium lights, have been copyrighted for the authors by William F. G. Shanks, of the *Tribune*, with whom the negotiations are making, and who owns the copyrights. There are only eight important singing people in the piece; but the chorus is large. The opportunities for dressing are great. There is only one scene in the piece, being a representation of the Highland Lighthouse and the adjacent hotels on the Shrewsbury River by day in one act and by night in the other. The actual scene, which is near Long Branch, and is familiar to many professionals, is one of the most picturesque in America. The copyrighted stage effects are produced by using full-sized revolving calcium lights in the two towers of the lighthouse. The libretto is sparkling and bright with wit and humor; and the songs and ballads very charming in words and music also. Dudley Buck, to whom the libretto was submitted with a view to his writing the music for the concerted pieces, writes to the author: "I have read your libretto with interest, and it is in many respects the best I have seen." Manager John T. Ford, of Baltimore, to whose attention it was brought, also writes: "If the music is as catching as the libretto, it will, in my judgment, prove a profitable go." Shortly before leaving for Europe J. H. Haverly had it in contemplation to do it in Brooklyn, with Fred Archer, the organist of Plymouth Church, who was enthusiastic about the libretto, to do the music. The All at Sea parties want it because of the prominence of a soprano and a contralto part for Miss Castleton and Miss Agnes Hallock.

## Dishonest Speculation.

Saturday night last orders were issued at Haverly's Fourteenth Street Theatre to question persons presenting bill-board tickets for admission. Walter Keys, the treasurer of the house, began operations by asking of the holder of each of such tickets where he got it. The investigation showed that most of them had been bought from a speculator in Sixth avenue. Such as these were marked "No good" and refused, the result being that out of one hundred and sixteen presented only about thirty were admitted. About half a dozen of these speculators who have been buying and selling "bill-board" passes have been arrested for dealing without a license, and Harry Mann deserves credit for fighting them as he is doing.

## Congratulations.

Every person, no matter what his calling, has within him a spark of jealousy, and members of the dramatic profession are afflicted that way to the ordinary extent, if not more so. Last Saturday night this was illustrated at the Park, where, after the performance of *After the Opera*, Mr. Gunter, the author, warmly congratulated one member of the company on the manner in which the part had been played. The others were standing around waiting for the usual recognition of their efforts; but Gunter calmly walked away, and a whole company is disgusted with the author and the play, while jealousy only remains behind. The good part of the whole affair is that the innocent cause of the bad feeling is unaware that anything wrong is going on, the company having too fine a sense of justice to blame any one save Gunter—and he, too, is evidently oblivious of having done anything out of the way.

## NEWS IN INTERVIEWS.

## Salvini's Plans.

"Salvini will begin his American tour in October," said Mr. Jack St. Maur to a MIRROR representative Tuesday. "His appearance in New York will take place either at Booth's or the Fifth Avenue."

"Why at one of those theatres?"  
"We are under contract to play with John Stetson in this city and Boston. If he secures Booth's—and I hope he will—Salvini will play there; otherwise the smaller theatre will be used. The company is not yet complete. Marie Prescott and Lewis Morrison have been engaged. Miss Cayvan and Maude Harrison are anxious to go; but Mr. Chizzola, who sails for England this week, prefers to select a juvenile woman in London. Salvini is now in St. Petersburg, making piles of money and receiving quantities of presents from the people, who fairly worship him. In a letter I received from him Saturday he mentions the performances with Irving which the cable has since announced as arranged for."

"Is Mr. Stetson interested in next season's tour?"  
"No; Chizzola will go it alone. Last season he was not in a condition to shoulder such a large enterprise entirely alone. Now he has more than enough capital. He gets very large terms for his star; about the same as for a grand opera troupe."

"How will you dispose yourself until October?"  
"I shall stay here attending to Mr. Chizzola's business. I did hope to be able to go home to England—I haven't been over in six years. But that plan will have to be reserved for another Summer."

## Two Booms.

J. H. Havlin appeared on the Square Sunday, when a reporter met him and asked regarding the fresh boom.

"Which fresh boom?" asked Mr. Havlin. "The Raymond fresh or the Madder fresh?"

"Both."  
"Well, Raymond has had the most successful season since he has been on the road, and Miss Madder's prospects are as bright as her pretty eyes. She begins on the 15th of May at the Park, and no stone will be left unturned to make her a success thereafter."

"Have you tried her new play yet?"  
"Yes. Fogg's Ferry was a big go at Dayton, and I have high hopes for it in New York. But I haven't much time, as I am to leave at three o'clock to join the American on his tour through New England. Good-bay." And he disappeared.

## Miss Prescott's Gaffly.

Miss Marie Prescott, who will sail next June for England, where she is to support Ristori and Salvini in tragic drama, was seen by a MIRROR representative the other morning.

"I am about starting for the West," said she—"not professionally, but on private business. It is not at all likely I shall play again here until next Fall, when Signor Salvini begins his tour."

"It was understood you intended starring next season, Miss Prescott."  
"True; but, exercising the prerogative of my sex, I changed my mind. I prefer playing with the actor who stands head and shoulders above his fellow-artists to tramping through the country for the gratification of seeing my name in big letters."

The reporter inquired regarding Miss Prescott's legal business, which, judging from frequent items in the court news of the daily papers, has been exceedingly complex during the past six months.

"I presume you refer to the annoyances of that little scamp who has bothered me quite persistently this season," said Miss Prescott, with a pleasant smile. "Oh! he has been effectually sat upon. His little claws have been clipped, and they can do no further harm. But I have punished him, nevertheless, and shall punish him still more."

"How?"  
"You have possibly heard of an intermittent sheet called the *Tim Winkle*, or the *Silly-tongue*, or something of that sort. In it from time to time the young rascal has indulged in some very silly articles about me. Unfortunately for him, many of these articles were distinctly libelous. After consulting with my lawyers, I began suit against the agents of the company, the publisher of the sheet, and the little Jesuit, its editor. The publisher got on his knees and pleaded for three hours with me to withdraw my action against him. This I declined to do. The American News company refused to handle the paper in January last, since which time it has had no actual circulation. I take pains to see that none of the leading dealers, Brentano, McBride, Tyson and others, place it for sale on their counters. Consequently it is as dead as though it were not in existence. It is kept alive merely to 'strike' people for a few dollars now and then; but it is a wretched specimen of bad English, bad typography and bad schemes. The refusal of the News Company to circulate it longer was the death to any slim prospects of continuance it may have had before."

"The publication of a letter alleged to have been written by you brought down contempt upon the little scamp who printed it."  
"That letter was written by me to the gentleman who is now my husband, during the time of our courtship. The little scamp, as you truly call him, found it in one of my trunks that came by accident into his possession. He broke open the seal, thus making himself liable for the commission of a crime which I have charged against him. He took the letter, inserted his own name here and there, and printed it. It is unnecessary to say that I never so far forgot myself as to write such a letter to a fellow of his character, even if I had the inclination, which I had not."

Without assistance, Miss Prescott has removed the stinging apparatus of this abominable little gaffly.

## Miss Ward's Plans.

J. H. Cobbe, manager of Genevieve Ward, was buttonholed by a MIRROR reporter yesterday.

"Just returned from your Southern trip?"  
"Yes, and I wouldn't go through the same experience again for—I was going to say millions. Think of it! We have played in seventy towns in twenty-seven weeks. Nine teen towns we visited in the South, and our trips between them averaged ten hours."

"How was Miss Ward received in the South?"

"Very well. She played to the most cultured audiences, who were quite enthusiastic. They had never seen Forget-Me-Not, and the piece seemed to please immensely. She is quite satisfied with the season's business."

"When do you go to Europe?"

"I sail on the *Catalonia* May 8. Miss Ward follows on the *Gallia* on the 10th, our season in America ending at Williamsburg next Saturday, which will make it the six hundred and third performance of Forget-Me-Not."

"Will you play this piece in England again?"

"Most assuredly. Until Christmas we will play throughout the British provinces; but beyond that time our arrangements are not perfected. We will either open in London after the pantomime season or return to America and play the big cities. The printing for our British tour is all American. You can bet us on printing, and I'm going to startle my countrymen with some magnificent displays."

## A Sunday Matinee.

Col. Robert Ingersoll was found on Sunday last by a MIRROR reporter, just half an hour before he was to appear at the Academy of Music, indulging in a bath! This may account for the fact that he kept his audience waiting about ten minutes—which, considering that he talked about three hours, was something of an imposition. It was a very remarkable audience, by the way. Every box and seat was sold, and many persons stood during the lecture. It was composed almost exclusively of professional men and women; lawyers, doctors, writers and actors being present in about the same proportion. Many of the most prominent theatrical managers in the city were seen in the boxes and orchestra stalls, and all the critics were there.

Col. Ingersoll, in the conversation with THE MIRROR representative in his room at the Hoffman, expressed some fear as to the success of the movement to inaugurate a Sunday matinee. "It is an experiment," he said—"an experiment in this city. There is no difficulty about getting an audience on Sunday night; but the metropolitan outdoor attractions during the day make it doubtful about corraling many persons in a close theatre. But in Chicago I gave four matinees on four successive Sundays, and at the last one I had difficulty in making my way through the crowd on the stage of Haverly's Theatre."

"But the house has been sold," said THE MIRROR.

"So I understand; to the speculators largely, but I don't know that they will not be stuck. The speculators hurt me. I don't know that they do anybody good, do you?"

"THE MIRROR advocates the abolition of all curbstone speculators, but believes that those in hotels who can be restricted in the premiums they charge are a convenience to the public."

"This is the toughest job I've ever undertaken," said the Colonel incidentally. "It is hard work ridiculing such a ridiculous creature as Talmage."

## The American Comedy.

"Hello, MIRROR!" exclaimed A. C. Gunter to one of our reporters yesterday.

"How is After the Opera getting on?"

"Grandly. Seats engaged weeks ahead; houses full every night; people tickled to death; made a bet this morning with Tillotson that next Saturday night's receipts would be larger than last Saturday's; going to win, too."

"You appear to be coming to the front?"

"About time; worked hard enough; trouble is, it's so hard to get openings in New York; got several things I expect to do even better with when I get the opportunity to put them on."

## The People's Theatre.

Manager W. C. Mitchell, of the People's Theatre, St. Louis, was conspicuous upon the Square this week, and a MIRROR reporter pinned him against a bill-board:

"How has your new project panned out this season?"

"Splendidly. It has exceeded my most sanguine expectations. As a rule we have played to good houses ever since we opened the new theatre, and I come out at the end of the first season with a plethoric purse. The engagements have been of the best, and many of them asked for dates for next season. The people of St. Louis have taken

kindly to my new enterprise, and I have reason to believe, from this season's experience, that next season will be infinitely more flattering. See this dispatch—eleven hundred and forty-four dollars in last Sunday night—return engagement of Adams' Humpty Dumpty party—over a hundred more than on the occasion of their first night early in the season. It has taken a little time to bring the people toward my locality; but I think I've got 'em now."

"How has the Pleasure Party done this season?"

"Very well. All my enterprises have been prosperous, and I believe next season, with the improvements I intend to make in them, they will all yield handsomely."

## Nilsson, Patti and Abbey.

A reporter called on Mr. Abbey at the Park Tuesday morning to learn what were the chances of Christine Nilsson's coming over next season.

"I can't say anything about that at present, nor before I see Madame Nilsson in person; which will be in a few weeks, as I leave on May 11."

"Then you have no definite arrangement for her appearance next season?"

"The domestic troubles of Madame caused her to decide to remain off the stage for two years; but my latest advices from her are to the effect that she will come over during the Fall."

"How about Patti?"

"I will not be her manager next season. I offered her all that I thought she was worth, or that I could pay without seeing loss staring at me. Colonel Mapleson offered her more, and as I could not give her that much I would make no farther effort in the matter. She would have gone with me had I given her the same terms as Mr. Mapleson agrees to; but I would not do it."

"You leave—?"

"On the 11th."

"A pleasant journey."

## Mr. Spencer and the Thieves.

"How is it, Mr. Spencer, that you played the Golden in M'Iss at your house in Galveston recently?"

"I am glad you asked that question, as it gives me a chance to set myself right in the matter. I rented my house in Galveston to Mr. Golden, and when his agent came to the city I was away, and I knew nothing of what he was doing until I returned. The house was sub-let and I was not the manager, or M'Iss should never have been played. They wanted to play Hazel Kirke; but I had authority direct from Mr. Frohman to stop any performances of that play in the State, and I did stop the Golden and the Mabel Norton companies. To do this I had to travel some distance, leaving my own business, and making enemies of the interior managers in small towns, who do not care who plays and what is played so that they get their rental."

"Then you did stop some of the pirates?"  
"Yes, and, as I say, at a loss of money, time and friendship to myself. If I had had authority I would have stopped the performance of M'Iss; but I couldn't under the circumstances."

## Some Cheek.

"My Cheek will be exposed to critical Chicago May 6," said Gus Mortimer to a MIRROR man Monday. "I closed my engagement with Fanny Davenport in Newburg Saturday night. Her season has been even more successful than the last. Now I shall devote all my energies to Roland Reed and the new play."

"You have purchased the exclusive right to it?"

"Yes. I have paid Mr. Marsden \$1,000, and shall give a royalty of \$70 a week for the play as it is used. I'm sure it is going to make a hit. It ought to, judging from the way it reads."

"Have you engaged your company?"

"All but one or two people. Marion Elmore I had chosen for the soubrette part; but she was not satisfied with the terms offered, which were larger than any she has received from Rice. But Jennie Yeomans, whom I afterwards got, will fit the part capitally. I shall leave for Chicago Wednesday night."

## Miss Wright's Aunt.

Mrs. Fanny Wright, the aunt of Alice Wright, who committed suicide under sad circumstances not long ago, sailed for England Tuesday morning on the *Alaska*. She called at THE MIRROR office a short while before her departure, weeping bitterly. Between her piteous sobs she spoke as follows to a reporter who happened to be present:

"I have tried to control my grief ever since Alice died, but could not. The poor girl was the only thing I had to love and cherish on earth. We were devotedly attached to one another, and her painful death has given me a blow from which I shall never recover. I am going to England to attend at the bedside of my brother, who is expected to die of consumption. I shall not visit America again; the associations and dreadful experience I have passed through here I could not bear to recall again."

Alice Harrison, who has endeavored to console the poor woman in her affliction, called a few minutes later in a carriage, and took Mrs. Wright to the steamship dock. It is said that Fanny Wright was really the mother of Alice, the fact being concealed on account of romantic circumstances involving a clandestine marriage with a person whose name is equally well-known in England and America.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Coming: Fay Templeton Opera company 27th. Barnum has everything covered for May 13.

## RHODE ISLAND.

**NEWPORT.**  
Bull's Opera House (Henry Bull, manager): Frank Mordant in Old Shipmates 22d to good house. Booked: John T. Raymond May 1; Salisbury's Troubadours 5th; The Colonel 6th.  
Items: Old Shipmates disbanded here 22d. Will reopen in New York May 22.

## PROVIDENCE.

Opera House (George Hackett, manager): Kiralfy's Black Crook this week. Clara Louise Kellogg in Faust May 1; Minnie Hawk as Carmen 2d.

Low's Opera House (William H. Low, Jr., manager): Work commences upon the new entrance May 1. San Francisco Minstrels booked for 27th.

Theatre Comique (Hopkins and Morrow, managers): Good shows and pleased audiences.

Item: Nathan's Circus shows here May 2.

## WOONSOCKET.

Musie Hall (S. C. Jameson, manager): Buffalo Bill 19th to light business; Genevieve Ward in Forget-Me-Not 20th delighted a good-sized audience; Kiralfy's Black Crook 21st to a large and enthusiastic audience. Booked: Anthony and Ellis U. T. C., No. 1, 27th; J. T. Raymond in Fresh 28th, for benefit of Manager Jameson.

Items: Bolossy Kiralfy was arrested here Friday, 21st, on suit of Joseph W. Moore, of Providence, for alleged breach of contract in the non-performance of Around the World in Eighty Days at Low's Opera House, Providence, week of Jan. 10, 1881. Damages are laid at \$2,700. Kiralfy claims that no written contract was made, but that Moore guaranteed a certainty of \$3,500, payable \$1,000 in advance, and the balance in equal daily payments; that Moore failed to make the advance deposit as required, violating the agreement. Kiralfy furnished bail in \$2,500 for his appearance in Providence at the June term of the Common Pleas.—The Opera House project hangs fire, and it is probable nothing will be accomplished till next season.

## TENNESSEE.

## MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): It was reserved for the Charles E. Ford Comic Opera company to close the theatrical season at this house, and they did it in a very pleasing manner, presenting Mascotte, Billie Taylor, Olive, Patience, Manola, and Musketeers. While the principal members of the troupe, consisting of Misses Bockel, Stembel and McHenry are not particularly brilliant in the vocal line, they are very acceptable actresses. The chorus was very good. Business was only fair.

Item: The past season at Leubrie's has not been as successful, financially, as previous years. The attractions have been of the best, but probably in too rapid succession. Bad crops and the floods have also militated against good financial returns. The management next season will probably remain as at present, with the affable Frank Gray as resident manager.—It is rumored that John W. Norton, of St. Louis, will probably attend to Mr. Brooks' theatrical interests here.

## NASHVILLE.

Masonic Theatre (J. C. Milson, manager): Nothing but amateur performances here this week. C. E. Ford's English Opera Troupe coming, 24th, 25th and 26th.

## VERMONT.

## BURLINGTON.

Howard Opera House (K. B. Walker, manager): Mr. and Mrs. Chanfrau in East Lynne and Kit 17th and 18th to crowded houses. Booked: Barry and Fay's Muldoon's Picnic 29th; Collier's Banker's Daughter May 1; Grau's French Opera company 16th.

## VIRGINIA.

## RICHMOND.

Theatre (W. T. Powell, manager): C. L. Davis, in Alvin Joslin, drew a large house 17th.

Opera House (A. B. Deuser, manager): The attractions last week were: Teresa Girard, Mattie Bliss, Nellie Goodman, Mamie Walsh, Harry Lord and Thomas Leith. The latter succeeds George Warren as stage manager.

Theatre Comique (W. W. Putnam, manager): A fine variety performance to large audiences. Julia Wilson, who has been a drawing card for several weeks past, has been re-engaged.

## WISCONSIN.

## MILWAUKEE.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): New England Opera company, booked for 16th; Mitchell's Pleasure Party 18th, and Corinne Merriemakers 20th—all canceled on account of change in routes. T. W. Keene in Richard III, 25th to fine house. Frank Mayo comes May 1.

Item: H. D. Clement, of this place, late proprietor of the Clement Concert company, has disbanded his troupe after a prosperous season, and contracted with the Hyer Sisters' combination for a month's tour through Iowa.

## MAU CLAIRE.

T. W. Keene presented Macbeth 18th to a crowded house. Edwin Clifford combination followed 19th, playing five nights and matinee. On his arrival Clifford declared his intention to play Hazel Kirke; but as a Madison Square company was billed for the 24th, he changed his mind. Clifford affects to sneer at the efforts of the Madison Square to protect their rights in that famous play; but he should beware of the fate of the Chicago pirates, who have come to a realization of the old saw that "no thief e'er felt the halter draw with good opinion of the law."

## MADISON.

Opera House (George Burroughs, proprietor): T. W. Keene's appearance 19th, was greeted by one of the finest audiences of the season. When the sale of seats commenced there was a perfect jam. Mr. Keene has gained an enviable reputation in this city. Willie Edouin's Sparks combination came 20th, to a good house. Dreams gives two hours of healthy fun. Tony Denier is booked for May 15.

## MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Willie Edouin's Dreams 17th to 19th to fair business. The loss of Jacques Kruger, John Mackay and Marion Elmore

leaves a big gap. T. W. Keene 20th to 22d to good business. He has made himself a favorite here. Robson and Crane in Forbidden Fruit May 1.

Academy of Music (Harry Deakin, manager): Corinne Merriemakers 21st to 23d to good business. The company has been greatly strengthened since C. H. Smith took the management. Mascotte, Olive, Pin-afore and Cinderella are well presented.

## WYOMING.

## LARAMIE CITY.

Blackburn Hall (Greenbaum and Wilington, managers): Callender's Minstrels 15th gave a fine performance to a very large audience. Milton Nobles in Phoenix 17th to a good house. Haverly's Strategists 19th.

## CANADA.

## BRANTFORD.

Stratford's Opera House (Joseph Stratford, proprietor): Royal Bell Ringers 13th, second appearance, were greeted by a large and delighted audience. Gus Williams in Our German Senator 18th to a large house.

## BROCKVILLE.

Opera House (Geo. T. Fuford, manager): Helen Coleman 19th in Widow Bedott to light business. Royal Hand-Bell Ringers 20th to crowded house. Booked: Gus Williams 25th; Renta Santley combination 28th.

## HAMILTON.

Grand Opera House (J. R. Spackman, manager): Gus Williams 17th to good business. John Townsend had a small house at his benefit 20th.

## HALIFAX.

Academy of Music (J. Jack, Secretary): Baird's Minstrels closed on the 15th; good houses all the week. The Royal Hand Bell Ringers give two performances 27th and 28th. A company, including William F. Burroughs, Lin Harris, A. Tavenier, Miss Van Courtland, Mrs. Germon, and others, will open on May 3 in Two Nights in Rome, to be followed by other dramas. W. H. Lytell will begin a season July 3. F. S. Chanfrau will produce Kit May 29.

Items: Mr. Hicks, of the Madison Square Theatre, New York, will visit the maritime provinces shortly to make arrangements for the production of Hazel Kirke.—Harry Phillips, business manager for T. W. Keene, writes that, if satisfactory arrangements are made, the company will appear here early in July.

## LONDON.

Grand Opera House (C. J. Whitney, manager): Gus Williams in Our German Senator, 19th, to a crowded house. Booked: Haverly's Opera company with Emelie Melville, 21th.

Item: J. M. Lathrop, acting manager of the Grand, is to have a benefit May 18, when five hundred handsome souvenirs are to be presented to the ladies.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AUDRAN COMIC OPERA CO.: Cincinnati, 24, week; Philadelphia, May 1, week; Baltimore, 8, week; Chicago, 15, week. ACME OPERA CO.: New York, May 1. ACME COMEDY CO.: Fort Dodge, Ia., 24, week.

ANNIE PIXLEY: Philadelphia, 24, week; New York, May 1, week.

ADA GRAY: Washington, 27, 28, 29; Baltimore, May 1, week.

BUFFALO BILL: Bridgeport, Conn., 27; Stamford, 28; New Haven, 29; close season.

B. McCABE COMPANY: Cincinnati, 24, week.

CHARLOTTE THOMPSON: Indianapolis, Ind., May 2, 3; Danville, Ill., 4; Lafayette, 5; Terre Haute, 6; St. Louis, 8, week; Cincinnati, O., 14, week.

COLLIER'S BANKER'S DAUGHTER CO. No. 1: Fall River, Mass., 28; Newport, R. I., 29; Burlington, Vt., May 1; Montreal, 2, 3, 4, 5, 6.

CORINNE MERRIEMAKERS: Chicago, 24, week. C. L. DAVIS (Alvin Joslin): Bucyrus, O., 27; Galion, 28; Delaware, 29; Cincinnati, May 1, week.

DENMAN THOMPSON: Portland, Me., 28, 29.

ERIC BAYLEY'S COLONEL CO.: St. Louis, Mo., 24, week; Springfield, Ill., May 1; Decatur, 2; Lafayette, Ind., 3; Terre Haute, 4; Richmond, 5; Cincinnati, 8, week; Chicago, 15, two weeks.

EDWIN BOOTH: New York, 17, two weeks.

EMMA ABBOTT OPERA CO.: Washington, D. C., 22, week.

FANNY DAVENPORT: Syracuse, N. Y., 27; Oneida, 28; Newburg, 29.

FRANK E. AIKEN DRAMATIC CO.: Leavenworth, Kan., 26, 27; St. Joseph, Mo., 28, 29; Topeka, Kan., May 1, week; Emporia, 8, week.

FLORENCE HERBERT COMBINATION: Milwaukee, Wis., 27, 28, 29, 30; Oshkosh, May 1, 2, 3; Milwaukee, 4, 5, 6, 7.

FRANK J. FRAYNE: Detroit, Mich., 24, week; Cleveland, O., May 1; Pittsburgh, Pa., 8; Philadelphia, 15; New York city, 22; Newark, N. J., 29, close of season.

FAY TEMPLETON CO.: Wilkesbarre, 27; Allentown, 28; Reading, 29; Brooklyn, N. Y., May 1, week.

FRANK MAYO: Grand Haven, 27; Racine, Wis., 28; Kenosha, 29.

FORD'S OPERA CO.: Frankfort, Ky., 27; Lexington, 29, 30; Mayville, May 1; Portsmouth, O., 2; Columbus, 3, 4, 5, 6; Cincinnati, 8; Chicago, 15, two weeks; St. Louis, June 12, for the Summer.

GUS WILLIAMS' CO.: Montreal, 27, 28, 29; Boston, May 1, week; Philadelphia, 8, week.

GRAU'S FRENCH OPERA CO.: New York City, 24, two weeks.

GEORGE HOLLAND COLONEL CO.: North Adams, Mass., 27; Pittsfield, 28; Westfield, 29.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: St. Louis, 21, week; Cincinnati, 30, week.

GENETRYE WARD: Williamsburg, N. Y., 24, week, and close season.

HARRISON'S (PHOTOS): New York City, 24, week.

HAYERLY'S STRATGISTS: Ottumwa, Ia., 27; Monmouth, Ill., 28; Burlington, Ia., 29; Galesburg, Ill., May 1; Peoria, 2; Petersburg, 3; Springfield, 4; Joliet, 5; LaPorte, Ind., 6; Grand Rapids, Mich., 8; Grand Haven, 9; Big Rapids, 10; East Saginaw, 11; Bay City, 12; Flint, 13.

HOKY AND HARDIE CHILD OF STATE COMB.: Pittsburg, Pa., 24, week; Connellsville, May 1; Johnstown, 2; Altoona, 3; Lock Haven, 4; Williamsport, 5.

HANLON BROTHERS: Toronto, Can., 24, week; Buffalo, N. Y., May 1, week; Albany, 8, week.

HARRY WEBBER'S NIP AND TUCK: Sullivan, Ill., 27; Edinburg, 28; Terre Haute, Ind., 29; Vincennes, May 1.

JOHN MCCULLOUGH: Mattoon, Ill., 27; Decatur, 28; Bloomington, 29; Grand Rapids, Mich., May 1; East Saginaw, 2; Bay City, 3; Port Huron, 4; Detroit, 5, 6.

JOLLY BACHELORS: Chicago, 24, week. JARRATT, PALMER AND BROWN'S U. T. C.: Harrisburg, Pa., 29.

JANAUSSCHKE: Denver, Col., 24, week; Leadville, May 1, 2, 3.

JOSEPH JEFFERSON: Cleveland, O., 24, week; Chicago, Ill., May 1, week.

JOSEPH MURPHY: Brooklyn, 24, week, close.

KIRALFY'S BLACK CROOK: Boston, May 1, two weeks.

LEAVITT'S GIANT MINSTRELS: Colorado Springs, Col., 29.

LEAVITT'S RENTZ SANTLEY CO.: Ottawa, Can., 27; Kingston, 28; Brockville, 29; Toronto, May 1, 2; Hamilton, 3; Toledo, O., 5; Cleveland, 6.

LOTTA: Albany, N. Y., 25, five nights; Holyoke, Mass., May 1; Springfield, 2; Lawrence, 3.

LAWRENCE'S DANICHEFF: Corning, N. Y., 27; Hornellsville, 28; Jamestown, 29; Salamanca, May 1; Corry, Pa., 2; Titusville, 3; Meadville, 4; Greenville, 5; New Castle, 6.

LAWRENCE BARRETT: Indianapolis, 24, week.

LITTA CONCERT CO.: Winnipeg, Manitoba, 27, 28, 29; Emerson, May 1.

MAGGIE MITCHELL: New Haven, Conn., 28, 29; New London, May 1; Norwich, 2; Williamstic, 3; Hartford, 4; Worcester, Mass., 5, 6; Lawrence, 8; Manchester, 9; Portsmouth, 10; Lowell, 11; Salem, 12; Lynn, 13, and close season.

MADISON SQUARE THEATRE CO., No. 1 (Hazel Kirke): Youngstown, O., May 1; Toledo, 2; Sandusky, 3; Lafayette, Ind., 4; Terre Haute, 5; Quincy, Ill., 6.

MADISON SQUARE THEATRE CO., No. 2 (Hazel Kirke): Oshkosh, Wis., 27; Green Bay, 28; Appleton, 29; Neenah, May 1; Berlin, 2; Fond du Lac, 3; Sheboygan, 4; Kenosha, 5; Elgin, Ill., 6.

MADISON SQUARE THEATRE CO., (THE PROSESSOR): New Britain, Conn., 27; Orange, N. J., 28; Paterson, 29; Bridgeport, Conn., May 1; Waterbury, 2; Pittsfield, Mass., 3; North Adams, 4; Poughkeepsie, N. Y., 5; Newburg, 6.

MR. AND MRS. GEORGE S. KNIGHT: Ithaca, N. Y., May 2; Pittsford, Pa., 3; Scranton, 4; Mauch Chunk, 5; Bethlehem, 6; Easton, 8; Elizabeth, 9; Paterson, 10; Jersey City, 11, 12, 13, close season.

MR. AND MRS. CHANFRAU: New York City, 24, week.

MARY ANDERSON: Brooklyn, 24, week.

MILTON NOBLES: San Francisco, 24, four weeks.

NEIL BURGESS COMEDY CO.: Boston, 24, week; New York City, May 1, week.

ONLY A FARMER'S DAUGHTER: Cincinnati, 24, week.

ONE HUNDRED WIVES: Philadelphia, Pa., 24, week; Chicago, May 1, week.

OLIVER DOUD BYRON: Toledo, O., 27; Jackson, Mich., 28; South Bend, Ind., 29; Aurora, Ill., May 1; Kenosha, Wis., 2; Racine, 3; Milwaukee, 4, 5, 6, 7; Chicago, 8, week.

PETER MACALLISTER COMB.: Fargo, Dak. T., 24, week; Grand Forks, 29; Emerson, 30; Winnipeg, Man., May 1, for unlimited season.

ROOMS FOR RENT CO.: St. Louis, 30, week; Chicago, May 8, week.

SMITH AND MERTATYER'S TOURISTS: Richmond, Va., 27, 28; Washington, D. C., 10, week.

SAM DEVERE (JASPER): Chicago, 24, week; Detroit, Mich., May 1, week.

SALSBURY'S TROUBADOURS: New Haven, Conn., 27; Springfield, Mass., 28; Holyoke, 29; Northampton, May 1; Troy, N. Y., 2; Fitchburg, Mass., 3; New Bedford, 4; Newport, R. I., 5; Fall River, Mass., 6.

THOMAS W. KEENE: Rock Island, Ill., 27; Burlington, 28; Keokuk, 29; London, Can., May 1; Bradford, 2; Hamilton, 3; Belleville, 4; Ottawa, 5, 6; Montreal, 8, week.

THE JOLITTES: Salem, Mass., 27; Newburyport, 28; Marlboro, 29; Philadelphia, Pa., 31, week.

TOM THUMB CO.: Rochester, N. Y., 24, week.

TONY DENIER'S HUMPTY DUMPTY: Findlay, O., 26; Fostoria, 27; Lima, 28; Chicago, 30, week.

VOKES FAMILY: Cincinnati, O., 24, two weeks; Brooklyn, May 8, week; Philadelphia, 15, week; Boston, 22, week; close season.

WHITE AND PARSONS' COMEDY CO.: Hooick Falls, N. Y., 27; Adams, Mass., 28; North Adams, 29; Shebbins Falls, Mass., May 1; Athol, 2; Gardner, 3; Winchester, 4; Keene, N. H., 5; Hinsdale, 6.

## How to Save.

All hard workers are subject to bilious attacks which may end in dangerous illness. Parker's Ginger Tonic will keep the kidneys and liver active, and by preventing the attack save much sickness, loss of time and expense.—Detroit Press.—Com.

## Beauty Regained.

The beauty and color of the hair may be safely regained by using Parker's Hair Balsam, which is much admired for its perfume, cleanliness and dandruff eradicating properties.—Com.

## The Distinguishing Charm.

A delightful fragrance of freshly gathered flowers and spices is the distinguishing charm of Floreston Cologne.—Com.

## MR. BOUCICAULT

begs to refer all business communications concerning his tour next season, commencing October next, to Mr. R. M. FIELD, Boston Museum, Boston, Mass. After April 3 and until September 25, when he returns to New York, he may be addressed at 104 PARK STREET, GROSVENOR SQUARE LONDON.

## RANCH 10,

The new spectacular American melodrama.

## Mr. HARRY MEREDITH.

"The play's the thing," RANCH 10 particularly so.

"Ranch 10 was produced before a crowded house at Poppe's; it is not going too far to say that it is one of the best of its class."—ST. LOUIS GLOBE-DEMOCRAT.

"The Explosion and Fire scene the most real ever witnessed on the stage."—ST. LOUIS REPUBLICAN.

Pittsburg, May 1; Detroit, Milwaukee; McVicker's, Chicago, May 2, two weeks.

T. SLATER SMITH, Manager.

## MANAGERS' DIRECTORY.

## BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession. NEEDHAM & FURMAN, Proprietors.

## BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first class combinations.

## COLUMBIA, MAURY CO., TENN.

## NEW GRAND OPERA HOUSE.

No finer theatre in the South. Seating capacity, 800.

Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address, H. P. SEAVY, Manager.

## CORRY, PA.

THE ST. JAMES HOTEL is the largest and best in the city, elegantly furnished and excellent table. The profession can always make rates and feel at home with yours fraternally. A. McFARLAND, Proprietor.

## DES MOINES, IOWA.

ACADEMY OF MUSIC, the elite theatre of the city; seats 900; new balcony added this season; over 1,000 feet of bill-boards in best parts of city. First-class companies liberally dealt with. Address WM. FOSTER, Manager.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors, Court avenue and Fourth street. Rates, \$2.50 and \$3 per day. Special rates to the profession.

## ELIZABETH CITY, N. C.

HARNEY'S THEATRE, T. SELBY, HARNEY, Proprietor. On ground floor, capacity 500. Population of town, 3500, a shrewdly loving people, situated on the E. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, good Hotels, etc.

## FORT WAYNE, IND.

## FORT WAYNE GAZETTE.

Daily circulation, 3,500. Weekly circulation, 2,500. Best advertising medium in the State. Theatrical, Circus and miscellaneous job work solicited.

PALACE SAMPLE ROOM—Salon de Professeur. We handle only the finest of Wines, Beers, Liquors and Cigars. You are always welcome. JOHN LEICHTNER, Proprietor. Dramatic papers on file.

## INDIANAPOLIS, IND.

JOHN EDWARDS, BILL POSTER, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

## LANSING, MICH.

BUCK'S OPERA HOUSE, M. J. BUCK, Manager, now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000. Address as above.

## V. W. TOOKER, BILL-POSTER.

LANSING HOUSE, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

## LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

## MADISON, WIS.

VILAS HOUSE, J. VAN ETTA, proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

## MAHANOV CITY, PA.

METZ'S CITY HALL, C. METZ, Proprietor. Seating capacity 1000; population of town 8000. All amusement hall in the city. First-class attractions played on percentages, or will rent.

E. H. D. HAND, BILL POSTER: control of all prominent boards in town; bills received ahead and posted in good style. Address Mahanov City, Schuylkill Co., Pa.

ADAM BROWN, EXPRESS DRIVER and proprietor of livery stable. Most careful attention paid in fulfilling contracts; acceptable special rates to the profession.

## OGDENSBURG, N. Y.

NEW TOWN HALL, containing one of the finest theatres in the State; on ground floor; folding opera chairs; seating capacity, 1,000; containing balcony and gallery; stage 40 ft.; scenery complete; heated by steam and lighted by gas; proscenium boxes, hand-some dressing-rooms, supplied with hot and cold water; all modern improvements. Dates for next season now being made; none but first-class attractions wanted. Address all communications to GEO. L. RYON.

</



## NEW YORK AMUSEMENTS.

## Union Square Theatre.

A. M. PALMER, Proprietor and Manager  
EVERY EVENING AT 8.

LAST WEEK OF THE REGULAR SEASON,  
a play in three acts, entitled  
FAR FROM THE MADDING CROWD,  
adapted and arranged by A. R. Cazauban from  
the novel of that name, cast as follows:  
Squire Bathsheba..... Clara Morris  
Fanny Robbin..... Netta Gulion  
Liddy Smallbury..... Mollie Ravel  
Mary Ann..... Mrs. J. Thorpe  
Temperance..... Mrs. H. Weaver  
Sobriety..... Mrs. Cameron  
Sergeant Troy..... F. DeBelleville  
Gabriel Oak..... Chas. Vanderhoff  
Farmer Boldwood..... H. Weaver  
Joseph Poorgrass..... John Ince  
Henry Fray..... Julian Magnus  
William Smallbury..... F. Lottio  
Jacob Smallbury..... Mr. Heritage  
Olsen Tall..... Chas. Wilson  
Andrew Candler..... W. H. Filling  
Matthew Moore..... J. J. Secor

Saturday, April 29, only matinee of Far From  
The Madding Crowd.  
Monday, May 1, EUGENIE LEGRAND in  
George Darrell's original play, SOLANGE.

## Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS, Proprietor  
FRANK B. MURPHY, Manager  
ONE WEEK ONLY. ONE WEEK ONLY.

The eminent comedian, Mr.

FRANK S. O'HANRAU,

In Spencer's

KIT,

THE ARKANSAS TRAVELLER.

PRIZES REMAIN POPULAR.

Reserved seats, 35c, 50c, and 75c.

MATINEES WEDNESDAY AND SATURDAY.  
Monday, May 1, ANNIE PIXLEY in M'LISS.

## Abbey's (New) Park Theatre.

"The handsomest theatre in the metropolis."

Lessee and Manager, Mr. HENRY E. ARREY.

Mr. A. C. Gunter's Midnight Comedy, in  
Four Acts,

AFTER THE OPERA.

EVERY EVENING AT 8:00.

MATINEES SATURDAY AT 2

## Standard Theatre.

BROADWAY AND 33D STREET.

Proprietor and Manager, WM. HENDERSON

LAST WEEK OF  
E. DOYLE CARTE'S OPERA COMPANY  
in Stevens and Solomon's Romantic Opera,

CLAUDE DUVAL,

OR LOVE AND LARVY.

EVERY EVENING AT 8:15, SATURDAY  
MATINEE AT 2:15.

Monday, May 1—C. D. HESS' ACME OPERA  
COMPANY.

## Wallack's.

Cor. Broadway and 30th st.

Proprietor and Manager, LESTER WALLACK

EVERY EVENING AT 7:45 AND SATURDAY  
MATINEE AT 1:30.

By arrangement with Mr. D'Oyly Carte,  
THIRD MONTH  
of the new sensational and domestic drama,  
YOUTH.

Written by Paul Merritt and Augustus Har-  
ris. Entirely new scenery by Philip  
Gaulcher, W. Voegtlin, Hugh-  
son Hawley, and John  
Mazanovich.

Seats secured three weeks in advance by  
telephone, telegraph or letter.

Haverly's Fourteenth St. Theatre,  
14th Street and 6th Avenue.

J. H. HAVERLY, Proprietor and Manager

EVERY EVENING AT 8.

Bartley Campbell's new and powerful drama  
entitled,

THE WHITE SLAVE.

WEDNESDAY AND SATURDAY MATINEE.

New Scenery and Handsome Appointments.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY, Proprietor and Manager.  
E. G. GILMORE, Associate Manager.

THIS WEEK ONLY.

The Original

MADISON SQUARE THEATRE COMPANY.

HAZEL KIRKE.

MATINEE WEDNESDAY AND SATURDAY.

Next week, Monday, May 1.

Ostville's Realistic and Spectacular Drama,  
THE WORLD.

THE WORLD.

Box office now open for the sale of seats.

## Bijou Opera House.

Broadway, near Thirtieth street.

JOHN A. McCALL, Proprietor and Manager

The Reigning Spirits of Fun,

THE HARRISONS.

In the Musical Comedy of

PHOTOS.

Next week, NEIL BURGESS in WIDOW

REDDY.

## Madison Square Theatre.

24th St. and Broadway.

DANIEL FROHMAN, Manager

THE SUCCESSOR AND RIVAL OF HAZEL KIRKE.

SIXTH MONTH

OF

ESMERALDA.

The successor and rival of Hazel Kirke.

Booth's Theatre.

MR. JOHN STETSON, Proprietor and Manager

POSITIVELY LAST WEEK.

Every Evening and Saturday Matinee.

Mr. ABBEY begs to announce the last en-  
gagement in America (prior to his departure  
for Europe) of Mr.

EDWIN BOOTH,

EDWIN BOOTH,

who will be supported by Miss

BELLA PATEMAN,

Mr. BARTON HILL and a selected company.

Friday, April 28—FOOL'S REVENGE.

Saturday matinee—HAMLET.

Saturday evening—RICHARD III.

Seals \$1.50, \$1 and .60; admission 50c.; gal-  
lery 25c.

Haverly's Fifth Avenue Theatre.

29th St., NEAR BROADWAY.

Proprietor and Manager, Mr. J. H. HAVERLY

EVERY EVENING, AND SATURDAY

MATINEE.

FAREWELL PERFORMANCE IN AMERICA

OF

MR. MAURICE GRAU'S

WORLD RENOWNED FRENCH OPERA CO.

during which will occur the last

appearance of

Mlle. PAULA MARIE

and the first appearance of the new prima

donnas,

MME. ANAIS PRIVAT, MME. DALMONT.

Friday—La Fille du Tambour Major.

Saturday Matinee—La Mascotte.

Saturday Evening—Si J'étais Roi.

Evening prices 50c., 75c., \$1, \$1.50, \$2; mat-  
inee prices, 50c. and \$1.

Next week an entire change of repertoire.

Tony Pastor's New Theatre,

Fourteenth Street.

THE BEST SHOW IN THE CITY.

A GREAT HIT.

The Audience a unit in grand recall.

Positive, definite, unequivocal hit of

THE MASQUOT.

MATINEES TUESDAYS AND FRIDAYS

New Theatre Comique,

728 and 730 Broadway, opposite New York

Hotel.

HARRIGAN & HART, Proprietors.

JOHN E. CANNON, Manager.

HARRIGAN & HART

in Edward Harrigan's new comic play,

SQUATTER SOVEREIGNTY.

New music by Brahms.

MATINEES TUESDAYS AND FRIDAYS.

MRS. GEO. VANDENHOFF

THE DISTINGUISHED

ELOCUTIONIST,

gives instruction in

ELOCUTION, DECLAMATION,

VOICE CULTURE AND DRAMATIC ART,

DEPORTMENT AND GESTURE.

She prepares pupils for the Stage or for Read-  
ing in Public.

Her great success for twenty years past

is her guarantee for the future.

Address 1270 Broadway, N. Y.

VOKES' BIJOU THEATRE,

347 WASHINGTON STREET.

BOSTON, MASS.

VOKES & TYLER, MANAGERS.

Will open Monday, Oct. 8.

Address all communications to care of

PARK THEATRE, BOSTON, MASS.,

Until further notice.

PHILLIPS' OPERA HOUSE

RICHMOND, IND.

The Popular Place for Amusements.

A reputation of twenty years standing. New

booking first-class attractions for 1892-93.

Liberal sharing or rental terms offered.

Wanted—A few good attractions for this sea-  
son.

For dates, terms, etc., address

E. H. SHUTE, Manager.

BOYD'S OPERA HOUSE

OMAHA, NEB.

JAMES E. BOYD, Proprietor.

The finest House in the West.

Seating 1700 persons.

With 20 full sets of new and elegant scenery.

Stage 74 by 50 feet.

Population of the city 10,000,

and the best show town in the West.

Will play first-class combinations only, on

percentage or certainty.

All contracts made by the proprietor with

managers and companies direct.

For dates apply to

THOMAS F. BOYD, Manager.

CHARLESTON, S. C.

OWENS' ACADEMY OF MUSIC

FIRST-CLASS IN ALL RESPECTS

All business communications to be address-  
ed to

J. M. BARRON, Manager,

347 Hollins Street, Baltimore, Md.

A. ROEMER & SON,  
THE LARGEST THEATRICAL HISTORICAL COS-  
TUMERS AND ARMORERS IN AMERICA.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND  
AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the  
estate of Jarrett and Palmer.  
Particular attention paid to Amateur Associations in and  
out of the city.

No. 8 Union Square, New York.



AT LAST—A LOVELY COMPLEXION. LADIES using RICKSECKER'S  
A FACE POWDER have no fear of a close scrutiny. It can not  
be detected. It is the most natural effect. Its immense sale, both here and  
in Europe, attest its wonderful superiority over all. The Most Effective,  
yet Modestly Invisible Powder made. White, Pink, or Blonde.  
25c. Wood box. Druggists, or on receipt ten 3c. stamps. **Insist**  
on the Genuine.  
THEO. RICKSECKER, Maker Elegant Toilet Requisites, 146 William St., N. Y.

MEMORIAL HALL, NEW ORLEANS  
SOLDIERS' HOME,  
DAYTON, OHIO.

WANTED,  
A Full Dramatic Company  
for the above theatre, for a period of  
TWELVE WEEKS,

commencing June 1. THREE PERFORM-  
ANCES EACH WEEK and change of bill.  
Must be of recognized standing in the profes-  
sion and good dressers.

State lowest salary, including board. Ad-  
dress all communications to

RAYMOND HOLMES,

Care of Eric Bayley's Colonel Company,

as per route.

FRED. P. BARTON,

Stage Manager.

HILL'S

OPERA HOUSE,

ANN ARBOR, MICH.

H. R. HILL, Manager.

One of the finest and most complete theatres  
in the West. Refitted and refurnished with  
all new and modern improvements.

Population 10,000, seating capacity 1,200.

On rental or sharing terms to first class at-  
tractions only. Now filling time and booking  
dates for season of 1892-93.

For dates, terms, etc., address all commu-  
nications to

H. R. HILL, Ann Arbor, Mich.

WARNING.

CLAIMING THAT MARSHALL H. MAL-  
LORY HAS BROKEN HIS CONTRACT WITH  
ME, AND HAS NO RIGHT TO THE USE OF  
MY PLAY OF

HAZEL KIRKE

I HAVE BROUGHT SUIT AGAINST SAID  
MALLORY, AND I HEREBY WARN ALL  
MANAGERS NEGOTIATING WITH SAID  
MALLORY FOR SAID PLAY, THAT I SHALL  
HOLD THEM RESPONSIBLE FOR ALL  
DAMAGES OR ROYALTIES DUE ME FOR  
THE PRODUCTION OF HAZEL KIRKE IN  
THE THEATRES WITHOUT MY CON-  
SENT.

STEELE MACKAYE.

MERCANTILE HALL,

ALTON, ILL.

Population of city, 18,000, on Chicago and  
Alton R. R. and St. Louis R. R. and St.  
Louis and Kansas City R. R. Amusements  
well patronized; first-class troupes always  
engaged. Hall first-class in every re-  
spect, with good ventilation, scenery and  
dressing-rooms. Seating capacity 650. For  
particulars apply to

LEWIS & DETMICH,

Alton, Ill.

TREMONT OPERA HOUSE,

GALVESTON.

PILLOT'S OPERA HOUSE,

HOUSTON.

First-class combinations desiring time for  
the season of 1892-93 will please address

L. E. SPENCER,

Lessee and Manager,

Galveston, Texas.

N. B. Mr. J. E. Reddy, long connected with  
the business, will have personal charge of  
the Houston house.

DEAKIN'S

ACADEMY OF MUSIC

MILWAUKEE, WISCONSIN.

The fashionable theatre of the city. Refit-  
ted and renovated in elegant style at an out-  
lay of \$10,000, thus making this favorite theatre  
the safest place of amusement in Milwaukee,  
being the only one on the ground floor. Open  
all the year. None but first-class attractions  
wanted.

The only theatre in Milwaukee open Sun-  
day. This is decidedly the popular place of  
amusement. Combinations played through-  
out the year. Am now filling time for season of  
1892-93. All who want dates will do well to  
apply early. No Uncle Tommers wanted.  
Exposition opens here Sept. 3. For dates,  
terms, etc., address

HARRY DEAKIN, Prop. and Man.

Dates wanted South after September for  
Deakin's original Lithuanian Opera Company.

MARY E. HILL,

TYPE-WRITER COPYIST.

OFFICES:

13 and 15 Park Row, 23 to 27 Nassau Street,

3th Floor, Rooms 34 Floor, (Room No.

44 and 45.) 14.)

NEW YORK.

INSTRUCTIONS GIVEN. MACHINES SOLD

LAW TELEPHONE, 678.

## CITY OPERA HOUSE,

SPARTANBURG, S. C.,

NICHOLSON'S HALL,

UNION, S. C.

W. L. JOHNSON, Lessee and Manager

Main line railroad, Charlotte to Atlanta.

First class house; gas, ten changes of scenery.

Share or rent.

Address W. L. JOHNSON,

P. O. Box 134, Spartanburg, S. C.

## GRAND HALL,

MECHANICS' BUILDING,

BOSTON, MASS.

The most complete in all its appointments;  
central location; grand Roosevelt Centennial  
Exhibition organ; electric lights, etc. Hav-  
ing an actual seating capacity of EIGHT  
THOUSAND. Grand Opera by Patti, week of  
March 20. To be let for entertainments by  
application to

C. S. MCLELLAN, Manager.

Mechanics Building, Huntington Avenue,



## Professional Doings.

—J. H. McVicker arrived in the city on Saturday.

—Flora M. Pike, of Tony Pastor's company, will spend the Summer in St. Louis.

—We understand that J. B. Booth leaves the Galley Slave party at the end of the season.

—Jeffrey Lewis commences an engagement at the Grand Opera House, Brooklyn, May 8.

—Charles Frohman was very ill on Sunday and Monday, but is getting all right again.

—Dave Peyser has been re-engaged by Baker and Farron to manage their business next season.

—Messrs Stevens and Murtha will play their comic opera company in St. Louis during the Summer.

—Harry Lee takes his horse to California with him. He says he wants to know what kind of an animal he rides.

—Frank Hardenberg is seriously ill, and it is feared he will be unable to play at the Fifth Avenue in Checkered Life.

—John T. Raymond and The World company No. 1, both under the management of Brooks and Dickson, close their seasons on May 8.

—Joseph Murphy closes his season on Saturday night in Brooklyn. It is said to be one of the most successful he has ever known.

—Mrs. E. L. Davenport, Ada Gilman and John Dillon have joined the Hazel Kirke company No. 1, and will go to California with it.

—Gus Frohman has gone to California, and Dan, the manager of the Madison Square Theatre, left Monday for the West, to be gone two weeks.

—M. B. Curtis writes that last week at the Globe Theatre, in Boston, was the largest in money he has ever played, the receipts being nearly \$9,000.

—Bartley Campbell has sold to Tompkins and Hill, of the Boston Theatre, the right to produce The White Slave through New England, they paying him \$6,000 therefor.

—Bob Miles, of Cincinnati, won \$1,800 on a horse race last week. He says it is because Bertha Welby gave him a horseshoe that she picked up in the lobby of the Grand.

—Forrest Robinson, late of the Legion of Honor company, will spend his Summer months on the sea, having passed his examination and been assigned to the first assistant engineering of a steamer plying between New York and Havana. On the 8th of September he joins the Madison Square Emeralds traveling company as leading man.

—Fay Templeton and company will begin a week's engagement at the Brooklyn Park Theatre May 1, opening in The Mascothe. Miss Templeton has not appeared in New York or vicinity since she was a very small child, when she played Puck in the revival of A Midsummer's Night's Dream, at the Grand Opera House.

—Simultaneously with the news that Marie Gordon will return from England and star through the country, comes the information that Harry Hill has also imported a Marie Gordon, who is a Sunday night vocalist, at his moral establishment. This taking of the names of well known ladies of the profession by the backs of variety halls is an outrage and should be stopped.

—The influx of professionals still continues, and the incoming companies have swelled the crowd to undue proportions, until just now the front of the Morton House is almost impassable. Traveling suits are discarded, and "the boys" tog themselves in their best, and while away their hours with the recital of individual experiences during the past season and looking out for engagements for the next.

—Albert Tavernier and Horace Lewis have organized a combination, to be called the New York Comedy company, for a tour of fifteen weeks through the Nova Scotia provinces, opening in Halifax May 3. The company in part will comprise W. F. Burroughs, John Germon, Albert Tavernier, Horace Lewis, Portia Albee, Ida Van Courtland, Mesdames Germon and Louisa Morse. The repertoire embraces such pieces as East Lynne, Led Astray, etc.

—M. B. Leavitt is picking up all the good variety material he can find for next season. In his All Star Specialty company and Leavitt and Pastor combination he will have: Flora Moore, Kelly and Ryan, Lester and Williams, Prof. Parker and dogs, Emerson and Clark, Barney McNulty, Master Barney, Maggie Cline, the Four Diamonds, Challet the Ventriologist, Harris and Wood, Val Vose, Herbert Brothers, the Lamont Trio, Frey and Marshall and Florence French, besides several novelties he will bring from Europe. In addition, Mr. Leavitt will have two first-class minstrel companies and the Rentz-Santley Novelty troupe. He will sail for Europe in quest of new attractions on the 27th of May.

## Third Successful Season

OF  
**NEIL BURGESS,**  
THE ONLY AND ORIGINAL

**WIDOW BEDOTT,**  
SUPPORTED BY  
**GEO. STODDARD, as the Elder.**

**POWERS' OPERA HOUSE,**  
GRAND RAPIDS, MICH.

SEATING CAPACITY, 1,400.

Full stock of scenery, and large and commodious stage and dressing rooms.  
Open to first class attractions only, either on rental or sharing terms.  
Apply directly to  
**WM. H. POWERS, Lessee and Manager.**

AUGUSTA, GA.

**NEW MASONIC THEATRE**  
BROAD ST., AUGUSTA, GA.

**SANFORD H. COHN, - - - Manager.**  
First-class in all respects. Containing all the appurtenances of a First-class Theatre. Seating capacity, 1,700. Patent folding chairs. Full stock of useful scenery.  
For time and terms apply to J. M. BARRON  
247 Hollins Street, Baltimore, Md.

1881 - SEASON - 1883  
**BROOKS AND DICKSON**

Have removed to their new and spacious business offices,

**44 WEST 23D STREET,**

And will continue to control the following Theatres, Season 1882 and 1883:

GRAND OPERA HOUSE and PARK THEATRE, Indianapolis, Ind.  
BROOKS & DICKSON, Managers.  
MACAULEY'S THEATRE and LOUISVILLE OPERA HOUSE, Louisville, Ky.  
MACAULEY, BROOKS & DICKSON, Managers.  
MASONIC THEATRE and GRAND OPERA HOUSE, Nashville, Tenn.  
BROOKS, DICKSON & MILSON, Managers.  
LEUBRIE'S THEATRE, Memphis, Tenn.  
BROOKS & DICKSON, Managers.

OPERA HOUSE, Vincennes, Ind.  
ACADEMY OF MUSIC, Danville, Ill.  
GRAND OPERA HOUSE, Ft. Wayne, Ind.  
GRAND OPERA HOUSE, Lafayette, " "  
GRAND OPERA HOUSE, Terre Haute, " "  
GRAND OPERA HOUSE, Evansville, " "

To save delays, all applications for time at either of the above Theatres should be addressed to this office. Will also book attractions

For the Consolidated Theatres of New Orleans:

ACADEMY OF MUSIC, New Orleans, La. } DAVID BIDWELL, Esq.,  
ST. CHARLES THEATRE, " } Manager.  
GRAND OPERA HOUSE, New Orleans, La. — Brooks, Connor & Norton, Managers.

The following named Stars and Combinations will also be under the management of

**BROOKS AND DICKSON**

SEASON 1882 and 1883.

**THE WORLD, DION BOUCICAULT, JOHN T. RAYMOND,**

and preliminary season of

**JOSEPH K. EMMET as FRITZ.**

## CARD TO MANAGERS.

A complete and correct list of all open dates of the Leading Theatres of the United States and Canada will be kept for the exclusive use of managers.

Address all communications,

**BROOKS AND DICKSON,**

Office of STROBRIDGE LITHOGRAPHING CO. in same building.  
44 WEST TWENTY-THIRD ST., NEW YORK.

## TEXAS.

TREMONT OPERA HOUSE GALVESTON.  
PILLOT'S OPERA HOUSE HOUSTON.  
MILLET'S OPERA HOUSE AUSTIN.  
TURNER'S OPERA HOUSE SAN ANTONIO.  
GRAND OPERA HOUSE BRENHAM.

Now filling time. Address

**L. E. SPENCER, Manager,**  
Union Square Hotel, New York.

## TONY PASTOR'S ELEGANT COMPANY

Now on their Eighteenth Annual Tour,

PRESENTING TONY PASTOR'S FAMOUS VAUDEVILLE ENTERTAINMENT  
AND THE COMIC PLAY,  
**FUN ON THE STAGE.**

## NEW ENGLAND SUMMER CIRCUIT,

Under the management of **W. E. WHITE.**

**SANS SOUCI GARDEN, Providence, R. I.**

Entirely rebuilt and forming an elegant Summer Theatre. Seating capacity, 1,200. With Promenade, fountains, etc.

SKATING RINK, New Haven, Conn. | SKATING RINK, Worcester, Mass.  
Springfield, Mass. | Lowell, Mass.

All of which have been elegantly fitted up with every accessory. Seating capacity from 1,500 to 2,500.

Combinations of established reputation only wishing time, address

**W. E. WHITE, Manager,**  
130 Westminster street, Providence, R. I., or SPIES & SMART, 12 Union Square, N. Y.

Instantaneous and Brilliant Success  
of

**ERIC BAYLEY'S  
COMEDY COMPANY**

In F. C. BURNAND'S (Editor of London  
Punch) Satirical Comedy on the

**ESTHETIC CRAZE, entitled**

**"THE COLONEL."**

ERIC BAYLEY...Sole Proprietor and Director

EDWARD TAYLOR...Business Manager

Address

FOR SEASON 1882-83,

as per route.

**MINNIE CUMMINGS**

NEW HAVEN

**OPERA HOUSE,**

The seat of Yale College.

Elaborately remodelled and embellished for next season; situated in the most central and fashionable part of New Haven, Conn. Is decidedly the coziest and most fashionable house, turning away people when the same attractions fail to draw at the other houses. Every detail to secure success and comfort will receive the most careful attention by a corps of competent people. Only first-class and successful attractions can now secure time for this and next season on most liberal terms.

N. B. Dates for next season can now be secured for Miss Minnie Cummings, with a strong company and every auxiliary for success. Her repertoire is varied and brilliant, embracing the emotional and refined comedy. Two new plays written by herself, one (emotional) entitled The Commodore's Ward, the other, comedy, An Evening Soiree. When Miss Cummings is not starring on the road she will be at liberty to play leading roles, only in first-class theatres in New York and large cities in its vicinity. All correspondence must be addressed to

709 MADISON AVENUE, N. Y.

Negotiations are open for a responsible Manager.

**HERRMANN,**

THE WORLD-RENOUNDED

**PRESTIDIGITATEUR,**

assisted by

**MILLE. ADDIE,**

and his

European Specialty Comp'n'y

under the management of

**H. J. SARGENT.**

For the season of 1882 and 1883 Herrmann will present to the public an entertainment far superior to that which has already made his name a household word all over the civilized world, and for excellence unequalled by any organization on either continent. Presenting new mysteries which have taken him years to perfect, and which will be exhibited for the first time the coming season—in fact a perfect

**REVOLUTION IN MAGIC.**

The Specialty Artists have been selected with great care, each standing in his or her line WITHOUT A PEER.

A Sensational Programme of Lightning Successions of Extraordinary merit. VERY FEW DATES UNFILLED.

Address all communications to

**H. J. SARGENT,**

Care American Exchange in Europe; 162 Broadway, New York City.

## CALL.

Fred Marsden's Comedy of

**CHEEK.**

Members of the company are called for

at MADISON SQUARE THEATRE,

MONDAY, MAY 1, 2 P. M.

**G. A. MORTIMER.**

**Mr. Harry Knights,**  
JUVENILES.

DISENGAGED NEXT SEASON.

Address NEW YORK MIRROR.

I WILL TELL YOU WHY  
I ADVERTISE IN THIS PAPER.

First, it is my privilege to advertise where I see fit.

Second, I advertise where I have credit. And it is pleasant to know the editor is a warm personal friend, and does everything he can to help me in my business. To speak kindly would be time and labor thrown away. No one reads pleasant articles; while abuse tickles the envious. They buy a paper; run to their acquaintances; repeat what they read; exaggerate a little and imagine they are injuring me, while, at the same time they are really advertising William Gill's delightful comedy entitled

## MY SWEETHEART,

and helping to fill the purse of that charming little actress whose name

## IS MINNIE PALMER,

Who also has among her personal admirers the Editor and entire staff of THE MIRROR.

Mr. R. E. Graham is large enough to, and does, protect himself, so everybody says; he is a gentleman and a scholar, an artist and a great card to draw. For myself, no one cares so

**TA-TA, UNTIL WATERMELON TIME.**

Yours, cheerfully,

**JNO. R. ROGERS.**

## GRAND OPERA HOUSE,

SYRACUSE, N. Y.

**L. E. WEED, - - - - - Manager**

The Handsomest and Safest Theatre in the State outside of  
New York City.

MANAGERS of FIRST-CLASS COMBINATIONS will find it to their advantage  
to COMMUNICATE AT ONCE, as TIME IS FILLING RAPIDLY.

Address until MAY 15 to SYRACUSE, N. Y.; after that date, STURTEVANT  
HOUSE, NEW YORK CITY.

## ROOMS FOR RENT.

This immensely funny, farcical comedy, containing a wealth of refined amusement, and endorsed by the leading journals of the United States and Canada, is now proving its success by visiting cities for the second time this season.

The popular verdict:

**"I NEVER LAUGHED SO MUCH IN MY LIFE."**

As further proof of the worth of

**THIS POPULAR ATTRACTION.**

Attention is called to the many imitations it has, and MANAGERS AND HALL OWNERS ARE WARNED against negotiating with any unscrupulous parties who are attempting to delude them and the public with worthless productions, copying our style of title, advertising, etc. Managers of first class theatres desiring to secure

## ROOMS FOR RENT,

for next season, please address the only authorized management, as below.

Also have a very few open dates for this Spring. Address

**L. M. SEEVER, Manager, (En route),**

Or permanent address, OSBURN HOUSE, ROCHESTER, N. Y.

**WILLIAM STAFFORD,**

SUPPORTED BY

**MISS ROSA RAND**

and a Powerful Company, appearing in

**HAMLET, ROMEO AND JULIET, LADY OF LYONS, MARBLE HEART.**

**JULIUS CÆSAR (as Cassius), MERCHANT OF VENICE,**

**OTHELLO (as Iago), DON CÆSAR DE BAZAN, KATHERINE AND PETRUCHIO,**

Address

**FRANK P. SMITH, Manager,**

Morton House, New York City.

**NOTICE! NOTICE! NOTICE!**

**SAMPSON'S NEW OPERA HOUSE,**

**RONDOUT, N. Y.**

This Opera House will undergo extensive alterations JUNE 1, under the supervision of the celebrated artist, JOSEPH PIGGOTT.

**WILL BE COMPLETED SEPTEMBER 1,**

with a seating capacity of 1,500. It will be the most complete and elegantly appointed theatre outside of New York city.

Will book only two (2) companies a week, consequently all companies do a large business. Time filling for season 1882-83. Managers of first-class companies only address all communications to

**PHIL SAMPSON, Rondout, N. Y.**

**MISS LAURA G. CLANCY,**

**OPHELIA, JULIE DeMORTIMER, DESDEMONA,**

**ANN OF AUSTRIA, PAULINE,**

**PARTHENIA, VIRGINIA, CALANTHE.**

PRESENT ADDRESS,

**FRANK MAYO COMPANY.**

EN ROUTE.

The Virginia of Miss Clancy was the finest we have ever seen. This is saying a great deal, but it is not saying too much. The character was acted in its minutest details, and the perfect picture of an almost faultless ideal was drawn with exquisite art.—OMAHA HERALD. Without an especial commendation of Miss Clancy, as Parthenia she was without a flaw. Naturally gifted with a beauty of form and feature that render her conspicuously atractive, with a sweet voice that graces any utterance, and with an intelligence that must be discernible, she bears promise of a brilliant future.—OMAHA REPUBLICAN. Undoubtedly the best Ophelia on the American stage.—WILMINGTON STAR.



**MARY ANDERSON.**

Address all communications to  
BOX 60, LONG BRANCH, N. J.  
HAMILTON GRIFFIN,  
Manager.

Miss  
**Augusta Roche,**

ORIGINAL  
"LADY JANE,"  
Having terminated her engagement with  
Mr. R. D'Oyly Carte,  
Is at Liberty to accept Engagements  
for the Summer and for Season  
1882 and 1883.  
Address MIRROR Office.

**THE VILLAS,**  
AGNES, SAM B. and Little  
LUCIE.

RESTING AT HOME.  
RIDGEWOOD, BERGEN CO., N. J.

**EN ROUTE.**

The Popular Tragedian,  
**THOMAS W. KEENE,**  
Supported by a  
POWERFUL DRAMATIC COMPANY,  
Under the management of  
**WILLIAM R. HAYDEN.**  
REPERTOIRE:  
RICHARD III. MACBETH,  
RICHELIEU. OTHELLO,  
BRUTUS. HAMLET,  
MERCHANT OF VENICE,  
JULIUS CÆSAR. POOL'S REVENGE.

Miss Helen Bancroft,  
**MARIANNE,**

in the  
**TWO ORPHANS,**  
LATE GLOBE THEATRE, BOSTON.  
Address MIRROR.

PARK THEATRE, NEW YORK.

**ALICE DUNNING**  
**LINGARD,**  
AFTER THE OPERA,

(EVERY EVENING UNTIL FURTHER NOTICE).  
All letters to WM. HORACE LINGARD,  
care of John H. Bird, Esq., 137 Broadway, N. Y.,  
up to May 1, after that to 130 E. 37th Street,  
N. Y. All arrangements completed for 1883.

**William Elton.**

SEASON 1882-83.  
**WALLACK'S THEATRE.**  
Address MIRROR.

**Max Freeman,**  
UNION SQUARE THEATRE,  
NEW YORK.

**Claude DeHaven,**  
BUSINESS MANAGER  
Mr. and Mrs. G. S. Knight.  
For route see MIRROR each week.

**E. T. Webber,**  
LEADING LIGHT COMEDIAN  
From the Lyceum, Criterion, Strand, Royal,  
and Olympic Theatres, London Eng.  
DISENGAGED FOR 1882-83.

**HELEN SEDGWICK,**  
AS  
MABEL HUNTINGFORD in THE  
WORLD,  
SEASON 1881-82.  
At liberty after April 15, 1882.  
Address SIMMONDS & BROWN.

THE AMERICAN ACTOR,  
**FREDERICK**

**PAULDING,**

SEASON OF 1882-83.

Mr. PAULDING having entirely recovered  
from his late severe illness, on and after

**APRIL 10, 1882,**  
AT LIBERTY to accept engagements for  
Leading  
Romantic, Society and Light  
Comedy Roles.

**PRESS OPINIONS:**  
The New York Evening Telegram says: He  
shows himself capable of great things in the  
Romantic school of acting, and compels one  
to believe that he belongs naturally to that  
line of histrionic princes of which Fechter  
was the last.  
Louisville Courier-Journal says: Paulding  
is a success. He is the coming actor.  
New Orleans Picayune says: He shows un-  
mistakable marks of genius.  
Address all communications,  
Care New York MIRROR Office.

**Marie Prescott.**

ABROAD FOR THE SUMMER.

WITH SALVINI,  
SEASON 1882-83.

SECOND GRAND TOUR OF  
Miss Genevieve Ward  
AND  
"FORGET-ME-NOT,"  
SUPPORTED BY HER OWN COMPANY.  
Address J. H. CORBE,  
Care of J. H. BIRD, 137 Broadway.

STRONGER THAN EVER!  
The best American play, without exception.

**Louis Aldrich**  
**MY**  
**PARTNER.**  
Ch's T. Parsloe

THIRD SEASON  
OF THE  
"ELECTRIC SUCCESS."

**Bartley Campbell,**

AUTHOR OF  
MY PARTNER, THE GALLEY SLAVE  
FAIRFAX,  
MY GERALDINE, FATE, Etc.  
A succession of successful original American  
Dramas.

Address all communications to  
THOMAS W. BARRY, Sec'y,  
Room 24, 1193 Broadway, N. Y.

**SALVINI,**  
AMERICAN TOUR, 1882-83,

Under the direction of  
**C. A. CHIZZOLA.**  
Address  
AMERICAN EXCHANGE, LONDON,  
Or, EVERETT HOUSE, NEW YORK CITY.

**Edward E. Parker**  
FIRST OLD MAN.

AT LIBERTY.  
Summer Address, EVERETT, MASS.

Mrs. JOSHUA WHITCOMB,  
CHAS. L. HOWARD,  
AUNT KEZIAH,  
"THE FUNNIEST PLAY OF THEM ALL,"  
Minnie Doyle and Master Lorin.  
Elegant new printing, litho's, electrotypes.  
Telegraph or write, 38 Division Street, New  
York City.

**Rose Evtinge,**

UNDER THE MANAGEMENT OF  
COLONEL SINN.

Time filled to February 1, 1883.

**Mr. Gerald Evre.**

RE-ENGAGED FOR

WALLACK'S NEW THEATRE.

**N. F. Brisac,**  
EN ROUTE.  
—STAGE MANAGER WITH—  
SARAH BERHARDT, 1880-81  
FANNY DAVENPORT, 1881-82  
Permanent address care Joyce Brothers  
907 Broadway, New York.

Miss  
**Emma Carson**

LEADING SOPRANO,  
WITH  
MITCHELL'S PLEASURE PARTY  
SEASON OF 1881-82.  
Address  
NEW YORK MIRROR.

Miss Ada Dyas,  
DISENGAGED SEASON 1882-83

Permanent address,  
LEDGEWOOD, NORWALK, CONN.

**Denman Thompson**

AS JOSHUA WHITCOMB.  
J. M. HILL,  
Permanent address,  
Clark and Madison Streets, Chicago, Ill.

MR. JOHN  
**McCullough.**

TIME ALL FILLED.  
SEASON 1881-82.

Communications to be addressed  
WILLIAM M. CONNOR, Manager.  
Care N. Y. MIRROR.

"A Hit—a Very Palpable Hit."  
**E. L. WALTON,**  
LEADING COMEDIAN  
As THEOPHILUS ROBINS, M. D.  
"A man; a scientist; a medical authority and  
a politician."  
RANCH NO. 10,

**Frederic**  
**de Belleville**

UNION SQUARE THEATRE  
Season - - 1881-82.

**Kittie Rhoades.**

For route see MIRROR each week.  
Mr. H. A. D'Arcy,  
Season of 1882-83 with BERTHA WELBY in  
ONE WOMAN'S LIFE,  
ACTING MANAGER.  
12 Union Square.

**Marcus R. Maver,**  
BUSINESS AGENT,  
EDWIN BOOTH COMBINATION.  
Permanent address  
ABBEY'S PARK THEATRE N. Y.

**Edwin Booth.**

Letters may be addressed care New York  
MIRROR.

**M. B. Curtis'**  
**SAM'L OF POSEN CO.**

Address all communications as per route  
to  
**EDW. C. SWETT,**  
Manager.

**Selina Dolaro**

AT LIBERTY.  
Address THE MIRROR.

**Mark Smith,**  
WITH C. D. HESS.  
1881-82.

**Marion Booth.**  
Address NEW YORK MIRROR.

**AMY NORTHCOTT,**  
SOUBRETTE.  
AT LIBERTY.  
Address this Office.

**W. A. Whitecar,**  
AS  
BASSANIO, MALCOLM, DEL AQUILLA  
CASSIO, LAERTES and DeMAUPRAT.

WITH  
**EDWIN BOOTH.**  
Leading role in Check, May 1st.

**Ian Robertson,**  
**LAMBERT STREYKE**

—IN—  
**THE COLONEL.**  
Address  
NEW YORK MIRROR.

**William Forrester**  
Terminates SECOND SEASON'S Engagement  
with  
**W.C. Mitchell's Pleasure Party**  
APRIL 22.  
At Liberty for LIGHT AND ECCENTRIC  
COMEDY, BURLESQUE or OPERA BOUFFE,  
for season of 1882-83.  
Address 250 W. 49th Street, N. Y.

**Frank Farrell,**  
with  
**LAWRENCE BARRETT,**  
SEASON 1882-83.  
Address  
NEW YORK MIRROR.

**Nellie Larkelle,**  
LEADING PRIMA DONNA,  
AS STALACTA in BLACK CROOK.  
EN ROUTE.  
Address 12 Union Square.

**Osmond Tearle**

RE-ENGAGED FOR

WALLACK'S NEW THEATRE.

**Alex. Kaufman,**  
STARRING TOUR  
IN  
LAZARE, A LIFE'S MISTAKE.

**ALMA STUART**  
**STANLEY,**

AS  
**WILLIE SPRATLEY,**  
in YOUTH, at WALLACK'S THEATRE, every  
evening. Is engaged for the second season  
with  
Lytell's Canadian Tour.  
LEADING JUVENILES AND BOYS' PARTS.  
At Liberty for season of 1882 and 1883.  
Address  
SPIES & SMART, 12 Union Square.

Miss  
**Rose Coghlan.**

WALLACK'S THEATRE,  
Season 1882-83.  
Address NEW YORK MIRROR.

**Bessie Darling**  
will appear  
NEXT SEASON IN NEW PLAYS  
and  
LEGITIMATE REPERTOIRE.  
Address 12 Union Square

**Signor Brocolini,**  
AT LIBERTY.

Address 383 Pearl Street, Brooklyn, N. Y.  
**Raymond Holmes,**  
COMEDIAN.

FORRESTER in ERIC BAYLEY'S  
COLONEL COMPANY.  
EN ROUTE.

**Charles Overton,**  
Leading Gentleman.

DISENGAGED FOR SEASON 1882 and 1883.  
Address 322 West 18th St., New York.

**Miss Ida Jeffreys,**  
as EVE DE MALVOISIE in  
YOUTH,  
LYCEUM THEATRE, PHILADELPHIA,  
February 25.

**Mr. Frank A. Small,**  
Late Treasurer  
M. B. CURTIS' SAM'L OF POSEN CO.,  
SEASON 1881-82.  
At Liberty, Address care MIRROR.

**A. Z. Chipman**  
AS  
**ERNEST LENWOOD,**  
In his own original, domestic comedy-drama  
entitled,

**CHECKERED LIFE,**  
Soon to be produced at  
HAVERLY'S FIFTH AVENUE THEA-  
TRE, NEW YORK CITY.  
Address,  
Care New York MIRROR.



UNION SQUARE THEATRE,

NEW YORK CITY.

**EUGENIE LEGRAND,**

In the Original Play by George Darrell,

MAY 1, 1882,

SOLANGE.

FOUR WEEKS.

LAST PERFORMANCES OF

**FANNY DAVENPORT,**

COMMENCING MAY 8,

GRAND OPERA HOUSE, NEW YORK CITY.

WEDNESDAY, MAY 10,

**Actors' Fund Benefit**

AND

GRAND SOUVENIR MATINEE.

COME ONE !

COME ALL !

DIRECT FROM HARRIGAN AND HART'S THEATRE, NEW YORK.

1882 SEASON 1883.

EDWARD HARRIGAN'S LATEST NEW YORK SUCCESS,

**SQUATTER SOVEREIGNTY,**

WILL BE PRESENTED BY M. W. HANLEY'S COMPANY

In all the principal cities in America, commencing on or about Aug. 28, 1882. SQUATTER SOVEREIGNTY is now in its fourth month at Harrigan & Hart's Theatre, 728 and 730 Broadway, New York, being received nightly by crowded and delighted audiences. The entire New York press unanimous in its praise. Fun from beginning to end. The Company now being selected will be the best that money can procure, and the Quartet composed of the leading vocal artists of the profession, in order to present the best of DAVE BRAHAM'S Popular Melodies. Artists making applications for engagements need send no stamp. Consider silence a polite negative. Managers of Opera Houses and Theatres desiring to negotiate for time will please address

M. W. HANLEY, 77, Morton Street, New York.

1882 - - SEASON - - 1883.

**DETROIT OPERA HOUSE,**  
DETROIT, MICH.

Seating Capacity, 1,000. The finest location of any Theatre in the United States.

During the Summer months this elegant and popular place of amusement will be entirely refitted.

New Stage, New Scenery, New Carpets, Etc.,  
making it one of the handsomest and best furnished theatres in the West.

TIME RAPIDLY FILLING.

Address all communications to

C. A. SHAW, Lessee and Manager,

DETROIT, till May 10; after that date MORTON HOUSE, NEW YORK.

Can also make dates for CLAY and BUCKLEY'S SAGINAW CIRCUIT, and the other Michigan towns

**GRAND OPERA HOUSE,**  
COLUMBUS, OHIO.

GEO. E. STONEBURNER,

Lessee and Manager.

The leading, most popular, handsomest, comfortable and cosiest theatre in the city. Centrally located, complete in all its appointments. The only theatre in the city on the ground floor. Seating capacity 1,000. Standing room for 600 people. Rent or sharing terms to first-class attractions only. Now filling time and booking dates after September 1, 1882. For dates, terms, etc., address P. O. Box No. 57, Lancaster, O., till August 1, after that to Columbus, O.

AND STILL THERE IS MORE CORN IN "EGYPT," NOTWITHSTANDING THE "FAMINE."

IMPORTANT NOTICE !

A MAGNIFICENT THEATRE.

**THE NEW WIETING OPERA HOUSE,**

SYRACUSE, NEW YORK.

This new and beautiful Theatre now in course of construction under the supervision of the celebrated architect, Oscar Cobb, of Chicago, will be completed by September 1, 1882, at an expense of \$200,000. The Theatre is located on the ground floor, in the very centre of the business portion of the city.

It will be the most complete and elegantly appointed theatre in America.

**GRAND OPERA HOUSE, ROCHESTER, NEW YORK.**

THE ONLY THEATRE IN THE CITY.

Also filling time for

**THE ACADEMY OF MUSIC, OSWEGO, NEW YORK.**

ONLY TWO PERFORMANCES A WEEK WILL BE GIVEN AT THIS THEATRE, CONSEQUENTLY ALL ATTRACTIONS DO A LARGE BUSINESS.

Time filling rapidly for season 1882-83. Address all communications to

PHILIP H. LEHNEN, Manager, Syracuse, N. Y.